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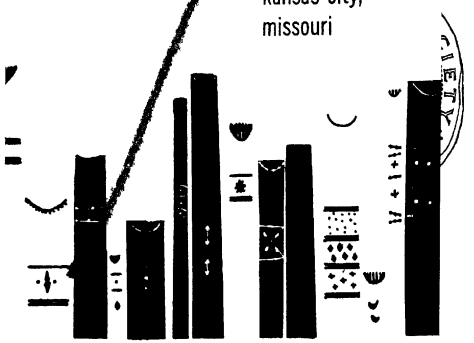

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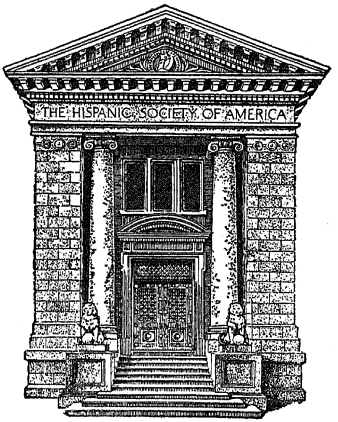


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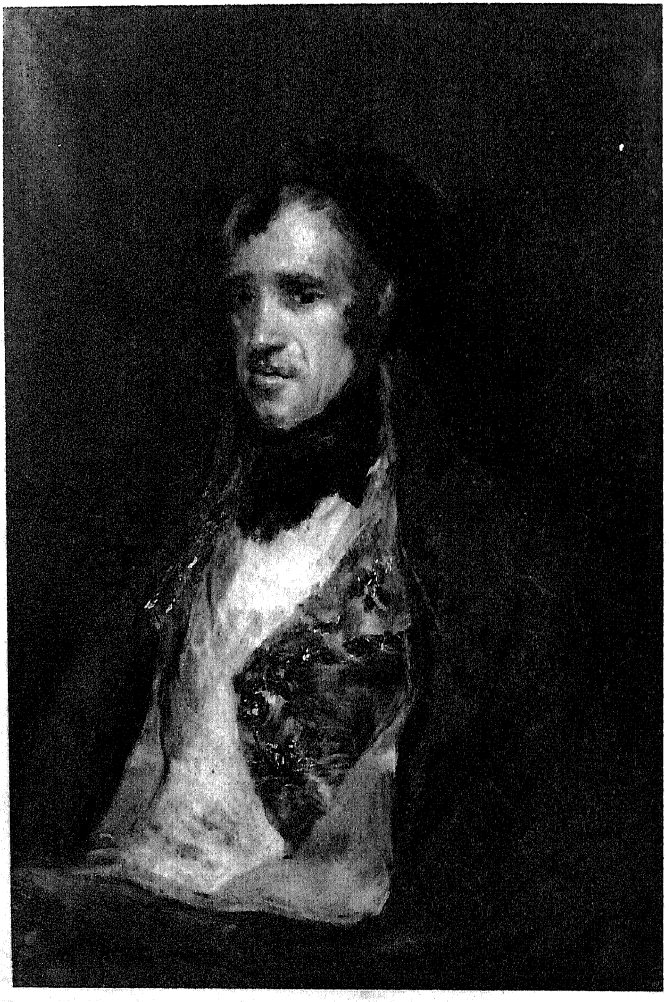

MARIANO JOSE MARIA BERNARDO
FORTUNY Y MARSAL
COPY OF GOYA'S PORTRAIT OF PEDRO MOCARTE
(A242)

# CATALOGUE OF PAINTINGS

(19TH AND 20TH CENTURIES)

IN

THE COLLECTION OF
THE HISPANIC SOCIETY
OF AMERICA

BY

ELIZABETH DU GUÉ TRAPIER
Corresponding Member
The Hispanic Society of America

IN TWO VOLUMES
WITH 342 ILLUSTRATIONS

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# CONTENTS


| | | PAGE |
|---|---|---|
| | INTRODUCTION . . . . . | xvii |
| I | EUGENIO LUCAS Y PADILLA . . . . . | 3 |
| II | JOSÉ DE MADRAZO Y AGUDO . . . . . | 17 |
| III | FEDERICO DE MADRAZO Y KUNTZ . . . . | 25 |
| IV | CARLOS LUIS DE RIBERA Y FILVE . . . . | 49 |
| V | VICTOR MANZANO Y MEJORADA . . . . | 59 |
| VI | MARTÍN RICO Y ORTEGA . . . . . | 67 |
| VII | VALERIANO DOMÍNGUEZ BÉCQUER . . . . | 91 |
| VIII | JOSÉ JIMÉNEZ ARANDA . . . . . | 105 |
| IX | MARIANO JOSÉ MARÍA BERNARDO FORTUNY Y MARSAL . . . . . | 111 |
| X | RAIMUNDO DE MADRAZO Y GARRETA . . | 133 |
| XI | FRANCISCO DOMINGO Y MARQUÉS . . | 155 |
| XII | AURELIANO DE BERUETE . . . . . | 169 |
| XIII | FRANCISCO PRADILLA Y ORTIZ . . . . | 181 |
| XIV | IGNACIO PINAZO CAMARLENCH . . . . | 191 |
| XV | EMILIO SALA Y FRANCÉS . . . . . | 197 |
| XVI | JOAQUÍN ARAUJO RUANO . . . . . | 217 |
| XVII | JOSÉ JULIO DE SOUZA PINTO . . . . . | 223 |
| XVIII | GONZALO BILBAO Y MARTÍNEZ . . . . | 229 |
| XIX | SANTIAGO RUSIÑOL Y PRATS . . . . . | 235 |

XX Antonio de La Gándara . . . . 243
XXI Luis Graner y Arrufi . . . . . 249
XXII Joaquín Sorolla y Bastida . . . . . 263
XXIII Laureano Barrau . . . . . 473
XXIV Ramón Casas y Carbó . . . . . 479
XXV Pedro Ribera . . . . . 485
XXVI Carlos Vázquez Ubeda . . . . 511

# ILLUSTRATIONS


MARIANO JOSÉ MARÍA BERNARDO FORTUNY Y MARSAL
COPY OF GOYA'S PORTRAIT OF PEDRO MOCARTE A242
(photogravure) . . . . *Volume I Frontispiece*

PAGE

EUGENIO LUCAS Y PADILLA

I CARNIVAL SCENE A116 . . facing 5
II A PROCESSION A153 . . . . 6
III A SKETCH A183 . . . . . 8
IV VICTIMS OF WAR A117 . . . . 10
V PROCESSION ATTACKED BY A BULL (Attributed) A216 . . . . . 12

JOSÉ DE MADRAZO Y AGUDO

VI FEDERICO DE MADRAZO Y KUNTZ A278 . 20

FEDERICO DE MADRAZO Y KUNTZ

VII JOAQUÍN ARJONA Y FERRER A285 facing 27
VIII FRANCISCO DE ASÍS, KING OF SPAIN A247 28
IX JEAN AUGUSTE DOMINIQUE INGRES A286 30
X ISABEL THE SECOND, QUEEN OF SPAIN A248 . . . . . 32
XI TEODORA LAMADRID A279 . . . 34
XII JUAN DE MADRAZO Y KUNTZ A110 . 36
XIII PEDRO DE MADRAZO Y KUNTZ A1783 . 38
XIV MARÍA CRISTINA OF BOURBON, QUEEN OF SPAIN A109 . . . . . 40
XV EUGENIO DE OCHOA Y RONNA A284 . 42
XVI THE SON OF COLOMER, ARCHITECT OF THE PALACE A280 . . . . . 44

CARLOS LUIS DE RIBERA Y FIEVE

XVII ISABEL THE SECOND, QUEEN OF SPAIN A287 . . . . . facing 51

XVIII FEDERICO DE MADRAZO Y KUNTZ A1784 52

XIX MARÍA CRISTINA OF BOURBON, QUEEN OF SPAIN A281 . . . . . 54

VICTOR MANZANO Y MEJORADA

XX RODRIGO VÁZQUEZ VISITING THE FAMILY OF ANTONIO PÉREZ IN PRISON A1785 60

MARTÍN RICO Y ORTEGA

XXI LANDSCAPE A121 . . . facing 69

XXII LANDSCAPE A122 . . . . . 70

XXIII LANDSCAPE A123 . . . . . 72

XXIV LANDSCAPE A124 . . . . . 74

XXV LANDSCAPE A125 . . . . . 76

XXVI LANDSCAPE A129 . . . . . 78

XXVII LANDSCAPE A130 . . . . . 80

XXVIII LANDSCAPE A131 . . . . . 82

XXIX LANDSCAPE A132 . . . . . 84

XXX LANDSCAPE A147 . . . . . 86

VALERIANO DOMÍNGUEZ BÉCQUER

XXXI AN ANDALUSIAN SCENE A229 . facing 93

XXXII *ESPADA* A227 . . . . . 94

XXXIII *ESPADA* A230 . . . . . 96

XXXIV PICADOR A228 . . . . . 98

XXXV PICADOR A231 . . . . . 100

JOSÉ JIMÉNEZ ARANDA

XXXVI *CONSUMMATUM EST* A308 . . facing 107

MARIANO JOSÉ MARÍA BERNARDO FORTUNY Y MARSAL

XXXVII ARABS ASCENDING A HILL A303 . facing 113

XXXVIII *Patio* of the Palace of the Duke of Alba, Sevilla A169 . . facing 117
XXXIX Portico of the Church of *San Ginés*, Madrid A259 . . . . . 118
XL A Sketch A171 . . . . . 120
XLI A Sketch A182 . . . . . 122
XLII A Sketch A243 . . . . . 124
XLIII A Sketch A258 . . . . . 126

Raimundo de Madrazo y Garreta
XLIV Death of Don Lope de Haro in the Cortes of Alfaro A199 . . facing 135
XLV Disembarkation of the Body of the Apostle James A198 . . . 136
XLVI Raymond Foulché-Delbosc A40 . 138
XLVII Maria Cristina, Queen of Spain A29 140
XLVIII Bartolomé Mitre A45 . . . 142
XLIX Alfred Paul Victor Morel Fatio A38 144
L *Recuerdo de la Capilla del Alcázar de Sevilla* A212 . . . . 146
LI Sketch for the Allegory of the Cortes of 1834 A1780 . . . 148
LII Henry Vignaud A39 . . . facing 151

Francisco Domingo y Marqués
LIII Notables A266 . . . . facing 157
LIV Portrait of My Mother A112 . . 158
LV Portrait of the Artist A37 . . 160
LVI Sketch of Hunting Dogs A159 . . 162
LVII The Studio of Goya A260 . . . 164

Aureliano de Beruete
LVIII The Bridge of Alcántara, Toledo A300 . . . . . facing 171

LIX Castle of San Servando A146 . . 172
LX Segovia from the Boceguillas Road A301 . . . . . 174
LXI View of the Guadarrama Mountains A299 . . . . . 176

Francisco Pradilla y Ortiz
LXII Among the Toros de Guisando A221 . . . . . facing 183
LXIII Monastery of *El Paular*, Guadarrama A220 . . . . . 184
LXIV Monastery of *El Paular*, Guadarrama A222 . . . . . 186

Ignacio Pinazo Camarlench
LXV Portrait of the Artist A170 . facing 193

Emilio Sala y Francés
The Palette of the Artist A1797 . 198
LXVI Ramón María de las Mercedes de Campoamor y Campoosorio A53 facing 199
LXVII Iris A113 . . . . . 200
LXVIII Portrait of the Artist A263 . . 202
LXIX Portrait of the Artist A225 . . 204
LXX A Sketch A264 . . . . . 206
LXXI A Sketch A265 . . . . . 208
LXXII A Sketch A267 . . . . . 210
LXXIII A Sketch A268 . . . . . 212

Joaquín Araujo Ruano
LXXIV Salamanca A168 . . . . . 218

José Julio de Souza Pinto
LXXV The Daughter of the Tavern Keeper, Brittany A213 . . . facing 225

GONZALO BILBAO Y MARTÍNEZ

LXXVI WORKSHOP IN THE TOBACCO FACTORY, SEVILLA A2037 . . . facing 231

SANTIAGO RUSIÑOL Y PRATS

LXXVII *CALVARIO* AT SAGUNTO A2034 . facing 237

ANTONIO DE LA GÁNDARA

LXXVIII PORTRAIT OF MADAME Y A289 . facing 245

LUIS GRANER Y ARRUFI

LXXIX THE CARD PLAYERS A217 . . facing 251

LXXX PEÑÍSCOLA A1755 . . . . 252

LXXXI PEÑÍSCOLA A1756 . . . . 254

LXXXII RETURN FROM THE CLUB A219 . . 256

LXXXIII THE TWO SISTERS A218 . . . 258

JOAQUÍN SOROLLA Y BASTIDA

THE PALETTE OF THE ARTIST A1801 . 266

LXXXIV AFTER THE BATH A296 . . facing 267

LXXXV BEACH OF VALENCIA BY MORNING LIGHT A2137 . . . . . facing 269

LXXXVI CATHEDRAL AND GATE OF *SANTA MARÍA*, BURGOS A276 . . . facing 273

LXXXVII CHILDREN ON THE BEACH A2138 . . 274

LXXXVIII HOUSE OF EL GRECO, TOLEDO A277 . 276

LXXXIX LEONESE PEASANTS A297 . . . 278

XC THE ORANGE GARDEN, ALCIRA A302 . . . . . facing 281

XCI THE PEPPERS A304 . . . . 282

XCII ROCKS OF THE CAPE, JÁVEA A150 . 284

XCIII SEA IDYL A298 . . . . . 286

XCIV ALTAR OF SAINT VINCENT FERRER, VALENCIA A223 . . . . 288

XCV THE BEACH, BIARRITZ A210 . . . 290

| | | |
|---|---|---|
| XCVI | The Beach, Valencia A201 . . | 292 |
| XCVII | The Beach, Valencia A202 . . | 294 |
| XCVIII | The Beach, Valencia A205 . . | 296 |
| XCIX | The Beach, Valencia A208 . . | 298 |
| C | The Beach, Valencia A209 . . | 300 |
| CI | The Beach, Valencia A211 . . | 302 |
| CII | The Beach, Valencia A224 . . | 304 |
| CIII | Garden, Valencia A203 . . . | 306 |
| CIV | León A207 . . . . . | 308 |
| CV | Market, León A204 . . . . | 310 |
| CVI | San Sebastián A206 . . . . | 312 |
| CVII | Seascape (Detail from a Palette *La Flor del Arte Valenciano*) A1905 | 314 |
| | Columbus Leaving Palos *New York. Ryan Collection* . . | 319 |

Columbus Leaving Palos

| | | |
|---|---|---|
| CVIII | A Sketch A18 . . . . . | 320 |
| CIX | A Sketch A19 . . . . . | 322 |
| CX | A Sketch A20 . . . . . | 324 |
| CXI | A Sketch A21 . . . . . | 326 |
| CXII | A Sketch A22 . . . . . | 328 |
| CXIII | A Sketch A23 . . . . . | 330 |
| CXIV | A Sketch A24 . . . . . | 332 |
| CXV | A Sketch A25 . . . . . | 334 |
| CXVI | A Sketch A26 . . . . . | 336 |
| CXVII | A Sketch A334 . . . . . | 338 |

Provinces of Spain

| | | |
|---|---|---|
| CXVIII | Navarra A1802 . . . . . | 344 |
| CXIX | Aragón A1803 . . . . . | 346 |
| CXX | Cataluña A1804 . . . . . | 348 |
| CXXI | Valencia A1805 . . . . . | 350 |
| CXXII | Elche A1806 . . . . facing | 353 |

| | | |
|---|---|---|
| CXXIII | SEVILLA. THE DANCE A1807 . . | 354 |
| CXXIV | ANDALUCÍA. *EL ENCIERRO* A1808 . | 356 |
| CXXV | SEVILLA. HOLY WEEK. PENITENTS A1809 | 358 |
| CXXVI | SEVILLA. THE BULLFIGHTERS A1810. . . . . facing | 361 |
| CXXVII | EXTREMADURA A1811 . . . . | 362 |
| CXXVIII | AYAMONTE A1812 . . . . | 364 |
| CXXIX | GALICIA A1813 . . . . . | 366 |
| CXXX | GUIPÚZCOA A1814 . . . . | 368 |
| CXXXI | CASTILLA A1815 . . . . . | 370 |
| CXXXII | DETAIL OF CASTILLA A1815. . . | 372 |
| CXXXIII | DETAIL OF CASTILLA A1815. . . | 374 |
| CXXXIV | DETAIL OF CASTILLA A1815. . facing | 374 |
| CXXXV | DETAIL OF CASTILLA A1815. . facing | 375 |

PORTRAITS

| | | |
|---|---|---|
| CXXXVI | ALFONSO THE THIRTEENTH, KING OF SPAIN A55 . . . . facing | 377 |
| CXXXVII | VICTORIA EUGENIA, QUEEN OF SPAIN A54 | 378 |
| CXXXVIII | PORTRAIT OF THE ARTIST A28 . . | 380 |
| CXXXIX | PORTRAIT OF THE ARTIST A1948 . . | 382 |
| CXL | MARÍA AND HER GRANDMOTHER A27 . | 384 |
| CXLI | SEÑORA DE SOROLLA IN A SPANISH MANTILLA A294 . . . . | 386 |
| CXLII | SEÑORA DE SOROLLA IN WHITE A305 . | 388 |
| CXLIII | DON RAFAEL ALTAMIRA Y CREVEA A1922 | 390 |
| CXLIV | GUMERSINDO DE AZCÁRATE A1923 . | 392 |
| CXLV | DON PÍO BAROJA Y NESSI A1924 . . | 394 |
| CXLVI | DON JACINTO BENAVENTE Y MARTÍNEZ A1925. . . . . | 396 |
| CXLVII | DON MANUEL BENEDITO VIVES A1926 | 398 |
| CXLVIII | DON JOSÉ BENLLIURE Y GIL A1927 . | 400 |
| CXLIX | DON MARIANO BENLLIURE Y GIL A1928 | 402 |

| | | |
|---|---|---|
| CL | Aureliano de Beruete A49 . . | 404 |
| CLI | Vicente Blasco Ibáñez A51 . . | 406 |
| CLII | Don Miguel Blay y Fábregas A1929 | 408 |
| CLIII | Tomás Bretón y Hernández A1930 . | 410 |
| CLIV | Don Manuel Bartolomé Cossío A31 | 412 |
| CLV | Porfirio Díaz, Former President of Mexico A1931 . . . . . | 414 |
| CLVI | José Echegaray y Eizaguirre A52 . | 416 |
| CLVII | Don Antonio García A151 . . | 418 |
| CLVIII | José Gestoso y Pérez A43 . . . | 420 |
| CLIX | Don Juan Ramón Jiménez A1932 . | 422 |
| CLX | Don Ricardo de León y Román A1933 | 424 |
| CLXI | Joseph Florimond, Duke of Loubat A44 . . . . . | 426 |
| CLXII | Don Antonio Machado y Ruiz A1934 | 428 |
| CLXIII | Raimundo de Madrazo y Garreta A36 | 430 |
| CLXIV | Doctor Gregorio Marañón y Posadillo A1935 . . . . . | 432 |
| CLXV | Don José Martínez Ruiz (Azorín) A1936 . . . . . | 434 |
| CLXVI | Don José Ramón Mélida y Alinari A30 | 436 |
| CLXVII | Don Ramón Menéndez Pidal A1937 . | 438 |
| CLXVIII | Marcelino Menéndez y Pelayo A50 | 440 |
| CLXIX | Antonio Muñoz Degrain A1938 . | 442 |
| CLXX | Don José Ortega y Gasset A1939 . | 444 |
| CLXXI | Emilia Pardo Bazán, Countess of Pardo Bazán A1940 . . . . . | 446 |
| CLXXII | Don Ramón Pérez de Ayala A1941 . | 448 |
| CLXXIII | Manuel Pérez de Guzmán y Boza Liaño Aubarede, Marquis of Jerez de los Caballeros A1942 . . | 450 |
| | Coat of Arms A1942 . . . . | 452 |
| CLXXIV | Benito Pérez Galdós A47 . . facing | 453 |

CLXXV Alejandro Pidal y Mon A56 . . 454
CLXXVI Chandler Robbins A34 . . . 456
CLXXVII Don Francisco Rodríguez Marín A1943 . . . . . 458
CLXXVIII Doctor Francisco Sandoval A1944 . 460
CLXXIX Don Leonardo Torres Quevedo A1945 462
CLXXX Don Benigno de la Vega Inclán y Flaquer, Marquis of Vega Inclán A46 . . . . . 464
CLXXXI Don Benigno de la Vega Inclán y Flaquer, Marquis of Vega Inclán A1946 . . . . . 466

Laureano Barrau
CLXXXII Pablo Bosch y Barrau A32 .facing 475

Ramón Casas y Carbó
CLXXXIII The Beggar Woman A2035 .facing 481

Pedro Ribera
CLXXXIV Carmen A306 . . . . . 486
CLXXXV Botafogo, Rio de Janeiro A172 . 488
CLXXXVI Entrance to Rio de Janeiro A275 . 490
CLXXXVII Rio de Janeiro A273 . . . . 492
CLXXXVIII Hacienda, San Rafael, Mexico A270 494
CLXXXIX Market Day, San Rafael, Mexico A271 . . . . . 496
CXC Havana A1970 . . . . . 498
CXCI Mexico A269 . . . . . 500
CXCII Pond, Château de Capy A272 . . 502
CXCIII Seascape A274 . . . . . 504
CXCIV Portrait of the Artist A33 . . 506

Carlos Vázquez Ubeda
CXCV The Honeymoon A307 . .facing 513
CXCVI Portrait of the Artist A42 . . 514

Goya was not forgotten during the nineteenth century in Spain. The most successful of his many followers, Eugenio Lucas the Elder, was far more than a copyist. He possessed a sympathetic understanding of the master's work which enabled him to rise upon occasion to the other's level. His bullfighters and priests, soldiers and *majas*, are not only the reflection of a greater man's genius but the work of a strong personality. Lucas painted in his impressionistic manner scenes taking place beneath a night sky or in a torrent of rain. Groups of persons startled into sudden action, the horrors of war or the torture chamber attracted him as they did Goya, and in his gayest moods he recalls the Goya of the tapestry cartoons. Also deriving from the Aragonese were such men as Agustín Esteve, whose official portraits copy those of the master, Leonardo Alenza y Nieto and Juan Rodríguez y Jiménez, known as the Andalusian Goya.

The Spanish artists under the spell of David and the classicists remained beyond the influence of Goya and turned to Rome and Paris for inspiration. This school counted among its number José de Madrazo, Juan Antonio Ribera, and José Aparicio. Madrazo's adherence to the classicists was important because he was the teacher of many of the young artists at the beginning of the century, although some of them later deserted to the romanticists. Such works as *The Death of Viriathus* and *The Greeks and Trojans Disputing the Body of Patroclus* which Madrazo painted in the classicist manner with extreme correctness had influence for years. He also began the school of portrait painting which his son and grandson were to continue with such distinction.

The battle cry of the romanticists rose high when in 1830 Victor

Hugo's *Hernani* was performed at Paris for the first time. Delacroix, their leader, had painted the *Massacre of Scio* and was about to finish *The Barricade*. Many of the literary men in this movement—Gautier, Hugo, Mérimée—had found as had Byron, sources of inspiration in Spain. Now that the troubled days of the War of Independence were over French artists and writers began to journey across the Pyrenees. The few Spanish subjects which Delacroix painted after a brief visit to Spain are not so interesting as the dynamic *Christ on Lake Gennesareth* in which he remembered El Greco. The *Galerie Espagnole* at the Louvre opened its doors in 1838 to display magnificent El Grecos, Zurbaráns, and Goyas, which according to contemporary account made a strong and somewhat disturbing impression upon the French artists who visited the collection.

Romanticism, which had penetrated Spanish literature, influenced painting to a lesser degree. Two young Spaniards working at Paris, one of them in the studio of Ingres, were recruited for a time to the romanticists. They were Federico de Madrazo and Carlos Luis de Ribera, both sons of classicist painters. Portraits which they painted at this period show young men with curling locks standing in Byronic attitudes, and in the sketches which Madrazo drew of the painters of the new movement they are seen before easels surrounded by volumes of Dante, Byron, and Hugo. Madrazo, who later changed his allegiance, painted during his long lifetime an almost incredible number of portraits. He was to the court of Spain what Winterhalter was to that of France in the charming days of the Empress Eugénie.

Valeriano, the brother of the romanticist poet Gustavo Adolfo Bécquer, was an artist of sincere talent whose sketches of the peasants, their labours and amusements, revive again the Spain of this picturesque age. The favourite landscape painter was Jenaro Pérez Villaamil, who portrays a Spain of wild mountain gorges, of lonely castles seen in shadow, of cathedral spires

against a dark sky,—the Spain, in fact, of the French romanticists. In the seventies these dramatic landscapes of Spain appear again in the work of Gustave Doré.

Among the less important men of the early nineteenth century, who were but slightly influenced by romanticism, were Antonio María Esquivel, a painter of portraits and Murillo-like canvases, and José Gutiérrez de la Vega whose religious works imitate Murillo and whose insipid portraits hold little of interest. Bernardo, the son of Vicente López y Portaña, continued in the tradition of his father with portraits of more or less merit.

Contemporary with the romanticists were the very popular painters of historical events whose works were labeled with long titles and whose subjects seem to have been chosen for their patriotic appeal. One of the first to excite admiration was Eduardo Cano with his *Christopher Columbus Begging Bread for His Son in the Convent of La Rábida,* which was exhibited in 1856. He was followed by José Casado del Alisal and Antonio Gisbert, both of whom painted many historical works such as *The Legend of the Monk King* and the *Execution of Torrijos.* Victor Manzano will be remembered for his *Last Moments of Cervantes* and other works of the same type. The most representative painter of this group is Eduardo Rosales whose *Isabel the Catholic Dictating Her Testament* is a fine expression of his art. One of the last of the great historical painters was the Aragonese Francisco Pradilla who won recognition with his dramatic *Doña Juana the Mad* and the *Surrender of Granada.*

The genius of one man gave the death blow to historical painting. Fortuny, who began as did the others, was sent to Africa before his style had become formed and there painted events of the African campaign, out-of-doors in the hot sunlight from models which were not of the studio. He became absorbed in the study of light effects in the open air, of colour and movement, and his work soon revealed him as the most advanced artist of his gen-

eration in Spain. Later he surpassed Meissonier and painted *La Vicaría* and *The Choice of a Model* with a virtuosity which brought him international renown. Other names pale beside that of Fortuny, but his countrymen who paid him the sincere tribute of their emulation must not be forgotten; José Jiménez Aranda, Eduardo Zamacois, and Francisco Domingo y Marqués, whose *genre* scenes were as well known at Paris as at Madrid.

Also inspired by Fortuny is the painter of Don Quixote, José Moreno Carbonero, who was equally successful with historical subjects. Another Spaniard who spent much of his time at Paris was Raimundo de Madrazo whose *genre* paintings recall his association with Fortuny but whose fame rests more firmly upon his excellent portraits. The landscape painter Martín Rico, who was at first influenced by Daubigny, lived for many years in France. Later Rico went to Granada to join Fortuny and it was after this visit that he painted his famous Venetian subjects. Landscape painting in Spain had been revolutionized by the Belgian, Carlos de Haes, who in contrast to the romanticist Pérez Villaamil, believed in painting directly from nature and encouraged his pupils to sketch out-of-doors. Haes was the teacher of Jaume Morera and Aureliano de Beruete.

There were as many Orientalists in Spain as in France following in the wake of Decamps, Fromentin, and Fortuny. They included José Tapiró, the comrade of Fortuny, who had a studio at Tangier, and José Villegas with his Moroccan scenes and *genre* subjects which were popular in the Paris of Fortuny's triumphs. Two younger men, Ricardo de Madrazo and Antonio María Fabrés, excelled in depicting scenes of Fez and such subjects as the *Guard of the Seraglio* and *The Favourite*. To them, as to Regnault, the Alhambra was a continual source of wonder and delight.

France was the inspiration for many Spanish artists, and Paris, the adopted city of some of them, but in return Spain continued to have a strong attraction for French painters of the period.

Manet, even before his journey to Spain, copied Velázquez in the Louvre and painted many Spanish subjects. The bullfights, the philosophers, the praying monk, and the tragic actor painted after his return in 1865 show that his admiration for Velázquez had not diminished. Not long after Manet's return Regnault was at Rome exclaiming over the amusing colour and the cleverness of Fortuny's work and from Rome traveling to Madrid to paint his equestrian portrait of General Prim. Regnault, like Manet, preferred Velázquez to all other Spanish painters and spent much time at the Prado copying the *Surrender of Breda*. Other French artists like Carolus-Duran turned to the old masters of Spain. Alphonse Legros exhibited in the *Salon* of 1868 a painting which resembled the Zurbaráns in the Louvre just as three years earlier Théodule Ribot had shown a realistic Saint Bartholomew in the manner of Ribera. Léon Bonnat, who had studied art at Madrid in his youth, never forgot his early impressions of Spain.

Towards the end of the nineteenth century the *pleinairisme* of Bastien-Lepage and the simple peasant types and country landscapes sponsored by the naturalists, were introduced to Spain by artists many of whom had lived in Paris. Jiménez Aranda although advanced in years deserted *genre* to join the new movement, Laureano Barrau painted Catalan peasants and French street scenes, and Gonzalo Bilbao the *huertos* and threshing fields of Andalucía. Also of their number were Francisco Miralles and Antonio Fillol Granell. The leader of them all was the Valencian Sorolla whose humble fishermen and peasants were not studio figures but real persons who moved in the vivid sunshine of Valencia. Sorolla received the medal of honour at the Universal Exhibition, Paris, in 1900, and his influence spread throughout Spain. His extraordinary versatility made him a portrait painter of keen penetration and a landscapist of singular delicacy. His last great series, *The Provinces of Spain*, show that he continued to paint with sincerity and masterly technique

throughout his lifetime. Valencian and Catalan artists dwelling along the Mediterranean seacoast were especially susceptible to Sorolla's modern understanding of colour and of light effects. Among his followers may be mentioned José Mongrell, Claudio Castalucho, and Pons Arnau.

The superb colourist Anglada Camarasa must be considered apart from any school because of his very individual manner of painting. Experiments with artificial lighting for his pictures brought him interesting results but it is as a painter of exquisite landscapes and fanciful peasant scenes that he excels. His portraits are often disappointing but his gypsy dancers and Valencian girls are painted with gem-like brilliancy. Ricardo Urgell depicts the theatre and the circus in an impressionistic manner not unlike that of Anglada Camarasa.

Another individualist is the Basque Zuloaga who refuses allegiance to any school but who is steeped in the traditions of Goya and El Greco. His portraits are executed with superb *brio*, his landscapes, sombre and beautiful, interpret the true Spain and his regional subjects combine realism with romance. Painted in rich but sombre tones a long procession winds its way across his canvases; dancers and penitents, dwarfs and sinister witches, gayly clad bullfighters and a bleeding white horse. It seems that Zuloaga must be responsible for the increasing vogue of regional painting which is still characteristic of modern Spanish art.

As in Spanish literature the regional novelists followed the romanticists, each writer describing the manners and customs of a certain province, so in the early years of the twentieth century the painters became recorders of passing traditions. They often gathered their material from the small villages where ancient things were still held in esteem and old costumes still worn. Each province, so radically different from its neighbour, had an historian in the artist who painted and thus preserved the rich life and colour. The peasants of High Aragón or the Basque and

Valencian fishermen, are treated with realism and understanding in the works of these men. The still-life records pottery, textiles, and other handicrafts. The painters' themes are often the games and dances, the religious celebrations or the daily tasks of the peasants. Landscape backgrounds accentuate the topographical peculiarities of a province.

Although the historical and literary painting of the past century gradually gave way to these regional subjects, to portraits, and landscapes, the battle was not entirely won for the annual exhibitions still contained many inconsequential pictures, anecdotal and dull, and religious subjects treated with Germanic sentimentality. Regional painting degenerated in the hands of second-rate artists into a showy poster art, forced and theatrical, celebrating *españolado* types and scenes only recognized beyond Spain as picturesque.

Regional painting would have languished in Cataluña but for the fine interpretations of Aragonese and Catalan peasants by Miguel Viladrich who paints with a direct and almost primitive vigour and ingenuousness. An occasional work like the *Seminarians of Vich* by the Catalan painter of drawing-room portraits, Julio Moisés, and the vivid Spanish beauties of Juan Cardona should be mentioned. Two Valencian artists, who at the beginning of their careers painted historical subjects, were Ignacio Pinazo Camarlench and Emilio Sala. They later excelled in scenes of contemporary life, murals, and portraits and they surpassed many of their contemporaries by the clear colours of their palettes. José, the son of Ignacio Pinazo, paints Valencian peasants in rainbow-coloured costumes who move through landscapes of clear brilliance. Manuel Benedito although a Valencian has drawn his material from Holland, Brittany, and Castilla as well as his own province. Extremely virile are his sturdy peasants and glowing his colours. Like Alvarez de Sotomayor he recalls Gainsborough and Reynolds in his aristocratic portraits but as

both artists are temperamentally suited to the English school the excellent results which they obtain are their justification.

Also from the south from Andalucía are Romero de Torres' poetical and languid women, who dwelling in a world apart seem symbols unconnected with reality. Romero de Torres was often inspired by the seventeenth-century Valdés Leal. In strong contrast are the gypsies and peasants of the same province painted by Rodríguez Acosta in an authentic and colourful manner. Another Andalusian, Gustavo Bacarisas, paints women and landscapes that are pleasantly romantic. Many regional subjects both of Valencia and Castilla have been contributed by López Mezquita but he is best known as a portrait painter who continues the fine traditions of an earlier period.

Unlike many moderns who have developed an international style the painters of Spain are deeply rooted in the traditions of their country. They paint for a time in Holland, Italy, or France but often at the height of their careers they return to Spain. Such was the case with the Castilian painter, Ortiz Echague, whose vigorous portraits and peasant scenes are done in vibrant colours. Another Castilian artist is Carlos Vázquez Ubeda who has devoted many canvases to the peasants of the Valley of Ansó. The rather macabre conceptions of the sordid life in the small provincial towns painted by Gutiérrez Solana are directly opposed to the more picturesque representations of his contemporaries. His manner of painting is individual but his palette is muddy with blacks, browns, and yellows. Eduardo Chicharro was born at Madrid and the peasants of Castilla are his chosen subjects and colour his chief preoccupation. He goes far afield in his *Temptation of Buddha, Red Skins*, and *Greek Peasants Adoring the Gospel Relic Books.*

Alvarez de Sotomayor, although a distinguished portrait painter, finds time to portray with rare insight the peasants of his native Galicia. Extremadura is the favourite region of

Eugenio Hermoso; his buxom peasant girls and boys appear on their way to market, dancing or playing games in the fields. In contrast, Adelardo Covarsí prefers to paint the more romantic Portuguese brigands and the fishermen of Extremadura. Asturias is represented by the peasant types and murals of José Ramón Zaragoza and the portraits and tranquil country scenes of Piñole y Rodríguez.

From the Basque provinces come the Zubiaurre brothers with canvases which depict every phase of existence in the mountain villages and along the seacoast. An occasional note of caricature appears in the work of Ramón but for the most part they paint the life of the people exactly as they see it. A certain monotony in their colour schemes and compositions gives a similarity to their many works. Alberto and José Arrúe are two other Basques whose paintings are not without interest and whose pictures are tragic or humorous according to their moods. Factory life is presented in the works of Elías Salaverría as well as peasant scenes and portraits.

The strange assertion has been made that Spain has no landscape painters. If this were true it would be necessary to forget Anglada Camarasa's Mallorca of the varicoloured sea caves, of the twisted olive trees on steep hillsides, and to dismiss the green hills and blue-gray streets of Zuloaga's little towns, lying beneath leaden skies. Valencia needs no other interpreter than Sorolla for her white beaches and sunlit gardens. In the north there is Evaristo Valle and his Asturian landscapes in which dwarf-like figures struggle in a constant rain and the late Darío Regoyos, another Asturian landscapist of excellence. Francisco Lloréns represents the melancholy and beautiful Galicia. Many painters, Beruete the foremost, have devoted their canvases to the harsh and arid lands of Castilla. From Andalucía came one of the few marine painters, Ricardo Verdugo Landi. Aside from Rusiñol, the painter of the gardens of Spain, there is a group of

Catalan landscapists who represent the modern tendencies at their best. Among these may be numbered Elíseo Meifrén, Joaquim Mir, Nicolau Raurich, and Enric Galwey.

Mural painting has as few representatives in Spain now as it did in earlier centuries. The magnificent decorations of the Catalan José María Sert for the Cathedral of Vich place him somewhat apart from the modern current in his province. Extremely baroque but important because of their colour and imaginative force, are his decorations for private houses and municipal buildings. Because of his very special qualities he has founded no school. Another mural painter, Daniel Vázquez Díaz of Andalucía, has recently completed frescoes for the Monastery of La Rábida recounting the adventures of Columbus. These decorations conform to the tendencies of the modern Catalan school. Vázquez Díaz is also known as a portrait painter. His series of white-clad monks by their simplicity recall the works of Zurbarán. Romantic Spain appears in the large decorative works of the Basque, Gustavo de Maeztu, as well as in his landscapes. Another Basque, Aurelio Arteta, may be considered in this group because of his murals for the *Banco de Bilbao* celebrating the workers of the Basque provinces.

France has given much to the modern Catalan artists but it was from Málaga and Barcelona that the young Picasso found his way to Paris. His influence as well as that of Renoir, Cézanne and many others may be traced in the pictures of Joaquim Sunyer, Josep de Togores, Salvador Dalí and Pere Pruna.

# I

# EUGENIO LUCAS Y PADILLA

# I

Eugenio Lucas y Padilla was born at Alcalá de Henares in September 1824. He accompanied his family when later they went to Madrid to live and there he found a patron in Leandro Alvarez de Torrijos. Although the young Lucas studied art at the Royal Academy of *San Fernando* at Madrid, his lifelong devotion to Goya shows that he must have spent much time with the works of that master. A copy which he made of Goya's *Pedro Romero* is definite proof. His pictures were first shown at the exhibition of 1848. Two canvases, *The Divided Bull Ring* (now in the Ortiz Cañavate Collection) and an *Episode of the Revolution of 1854* were in the *Exposition Universelle*, Paris, in 1855. Lucas decorated with murals the *Palacio de Recoletas* and the palace of Pedro Arenas at Madrid as well as the *Teatro Real* in the same city. The few portraits by his hand are not of particular interest, and it is as a *genre* painter that Lucas will be remembered. His talent was very uneven, he painted rapidly with heavily-loaded brush strokes, his compositions were at times but a confused mass of figures, of people without faces, as grotesque as carnival masks, and then again he would produce a work so excellent that it would justify an attribution to Goya. Little is known of his life, but his greatest artistic activity seems to have been between the years 1854 and 1865. To this period belong such works as *The Celebration of Mass* and *The Last Sacrament* in the *Städelsches Kunstinstitut*, Frankfurt, *The Scene of Bandits*, and *The Execution* in the *Museo Romántico*, Madrid. In these paintings the Goyesque note is very strong. Some of his bull-fighting canvases challenge comparison with those of Goya. Among the finest are *Bullfighting with the Cape* in the García

Palencia Collection, *The Pastures of "La Muñoza"* and *Encierro of Bulls in a Village* in the Ortiz Cañavate Collection. Lucas is less successful in his Velázquez vein when he paints *The Maids of Honour* and *The Idiot of Coria*, with variations. There are several excellent works by Lucas in private collections at Zaragoza, for example, *Chulas* in the Vicente Collection, painted in tones of yellow, dull blue, and gray, and *The Bullfight with the Cape* with its brown buildings against a bright blue sky. The Duke of Hernani at Madrid possesses a bullfight painted in clear reds and blues as early as 1851. Lucas had two sons who were artists, Julián and Eugenio. Eugenio Lucas the Elder, died at Madrid on September 11th, 1870. Balsa de la Vega writes: "In all of these manifestations of his pictorial talent, Lucas is shown as an artist with imaginative force, as having a sober, brilliant and pure palette, as a performer of marvellous facility . . ."(1).

A116

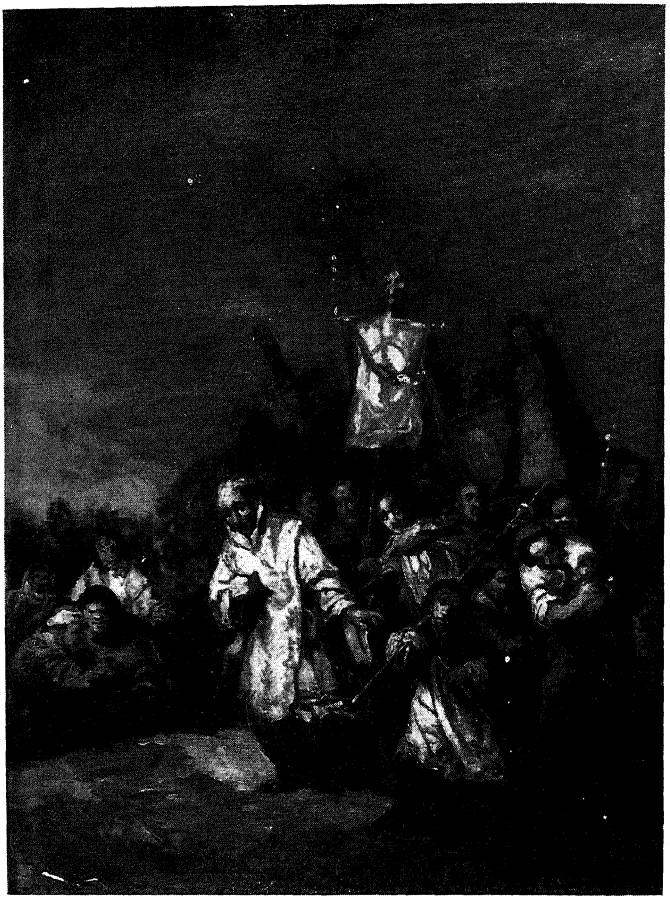
EUGENIO LUCAS Y PADILLA
CARNIVAL SCENE

## CARNIVAL SCENE

A116

A crowd of rough men and boys are dressed in white shirts with blue sashes and dark capes and trousers. A few of them have kerchiefs of red, blue, and yellow material knotted about their heads while others wear broad-brimmed black hats. Some carry musical instruments, guitars, a tambourine, and a triangle; a few hold wine glasses. Many of them, open-mouthed, seem to shout a wild song. The background is the dark night sky. It is interesting to compare the singers and players in this work with those in Goya's *The Pilgrimage to the Miraculous Well of San Isidro* in the *Museo del Prado*, Madrid.

Oil on tin. Height 31.7 cm.—Width 43 cm. Signed at left: *E. Lucas*. Reproduced in Starkweather, W. E. B. *Paintings and drawings by Francisco Goya in the collection of the Hispanic society of America*. New York, 1916. p. [194].



A153

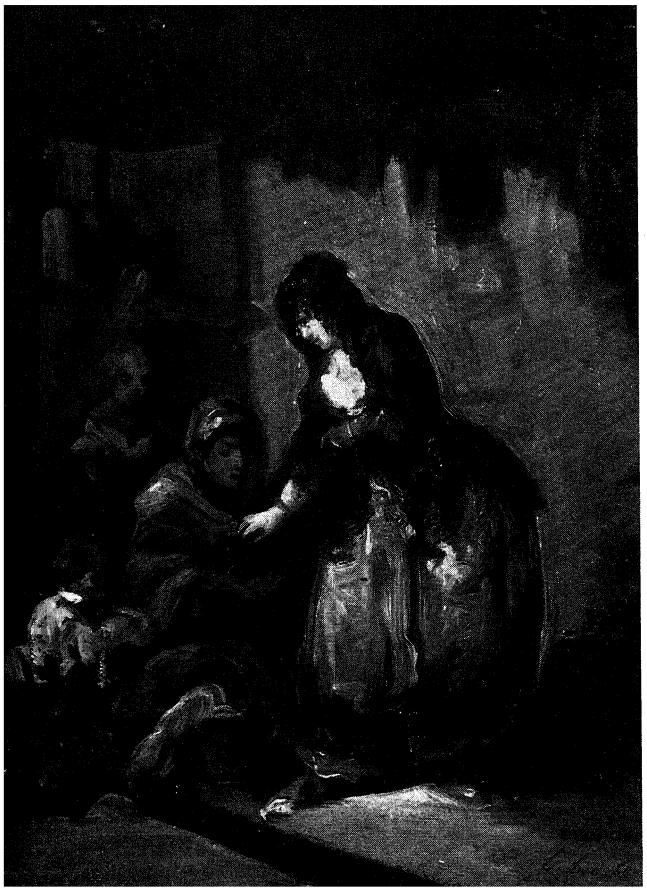
EUGENIO LUCAS Y PADILLA
A PROCESSION

## A PROCESSION

### A153

A priest struggles along before a disorganized procession, his white hair blowing in the wind. He wears a black cassock under white vestments, and grasps his black biretta in his hand. A choir boy at his side bends beneath the weight of a tall silver candlestick. A cleric in white vestments carries a black cross. Above the crowd is a wavering white and gold banner and the figure of the Mater Dolorosa in black and white robes is borne along on a swaying *paso*, another banner and a cross follow. At the left strange figures clad in blue, white, and gray watch the procession. At the right a woman in red and white garments protects her baby as dark figures crowd against her. The rain sweeps down across a lemon-coloured sky, and gray clouds blot out the background. Another painting by Lucas, *The Spectre*, shows a procession interrupted in the darkness by a strange vision.

Oil on canvas. Height 64.6 cm.—Width 52.5 cm. Signed at right: *E. Lucas. 1850.* Presented to The Hispanic Society of America in August 1921.



A183

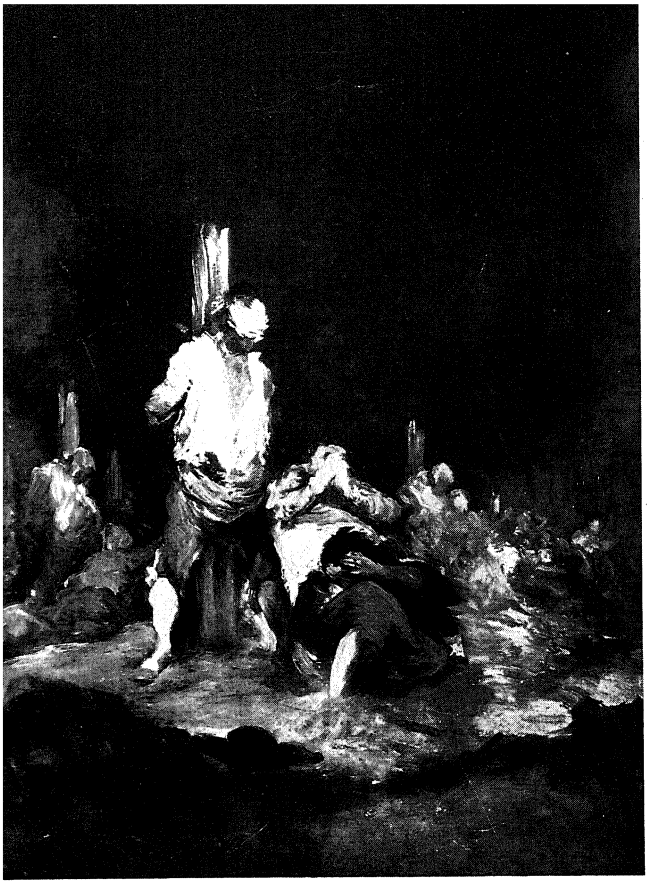
EUGENIO LUCAS Y PADILLA
A SKETCH

## A SKETCH

A183

A woman in a pink and gray skirt and a white waist wears a black mantilla over her head and shoulders. She bends towards a beggar on the sidewalk who has a yellow kerchief over her head, a gray shawl and a red skirt. At her feet is a basket containing a white cloth. Two ragged children in gray and white garments take shelter near her. Behind the beggar woman is a fence and a line with blue and yellow rags hanging upon it. The background is painted gray and black.

Canvas broken in places. Height 40 cm.—Width 29 cm. Signed at right: *E. Lucas—68.* Presented to The Hispanic Society of America by the Marquis of Vega-Inclán.



A117

EUGENIO LUCAS Y PADILLA
VICTIMS OF WAR

## VICTIMS OF WAR

### A117

This dreadful scene of men chained to posts takes place during the War of Independence. The central figure is a man with a white bandage over his eyes, clad in a white shirt, blue sash, and trousers. Other figures crouch near by, one a woman with wild black hair, clad in a scarlet dress. The background is dark. Two other canvases somewhat similar in subject and conception are *The Horrors of War* in the Herzog Collection, Budapest, and *Scene from the War of Independence* formerly in the Havemeyer Collection, New York.

Oil on canvas. Height 71.6 cm.—Width 54.5 cm. Reproduced in Mayer, A. L. *Francisco Goya.* München, 1923. plate 313; Starkweather, W. E. B. *Paintings and drawings by Francisco Goya in the collection of the Hispanic society of America.* New York, 1916. p. [192].

A216

EUGENIO LUCAS Y PADILLA
PROCESSION ATTACKED BY A BULL
(ATTRIBUTED)

## PROCESSION ATTACKED BY A BULL (ATTRIBUTED)

A216

A bull in the centre of the composition looks at a procession which he has just interrupted. A priest in white vestments and a red stole is about to flee, another cleric holding a gold processional cross has fallen to the ground. The multitude is a mass of gray with an occasional touch of red, green, or yellow in their garments. Dark figures find shelter in the ravine at the right or gather on the brown hill above. Banners and statues toss above the heads of the crowd as they are borne along in haste. The leaden gray sky is stormy.

Oil on canvas. Height 29 cm.—Width 55.1 cm. Formerly in the collection of *Sir* J. G. T. Sinclair, England. Exhibited at the New Gallery, London. Exhibition of Spanish art, 1895–1896 as a Goya.

## NOTES

(1) Balsa de la Vega, Rafael. *Eugenio Lucas.* Madrid, 1911. p. xxxv, *tr.*

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# II

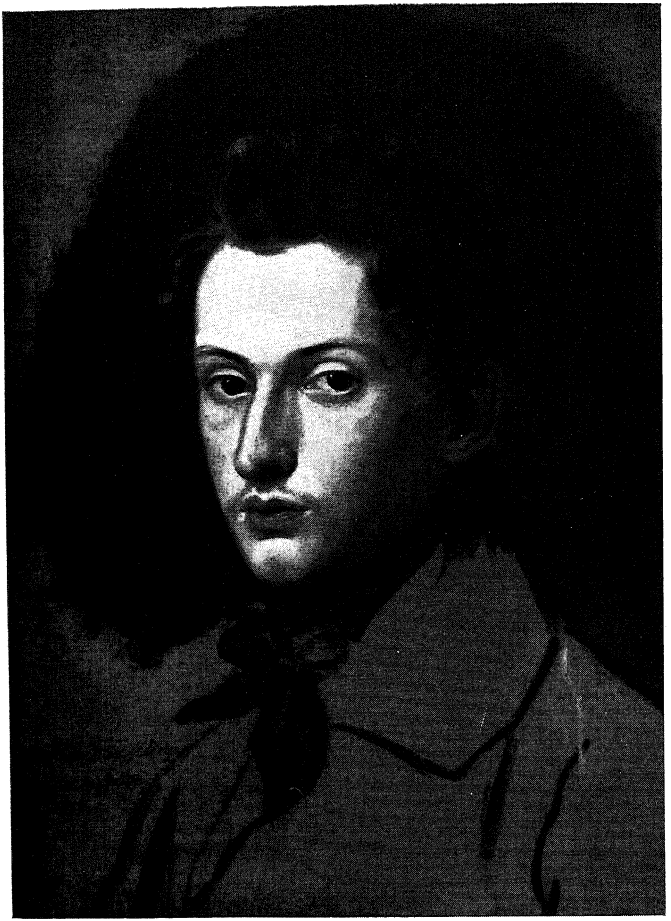
# JOSE DE MADRAZO Y AGUDO

## II

José de Madrazo y Agudo was born at Santander on April 22nd, 1781. He studied at Madrid for a short time, but when Fernando de la Serna, who had been appointed Consul General at Paris, invited the young artist to accompany him there, he gladly accepted. A great admirer of David he worked with that master and came under the influence of classicism. His *Death of Patroclus* and *Jesus in the House of Annas* were painted at Paris where he remained for two and a half years. When he decided to go to Rome he received a pension from the Spanish government. His next works, the *Death of Lucretia* and the *Death of Viriathus*, were painted in the tradition of David. Although not in Spain during the War of Independence, Madrazo and his friends did not escape the effects of the troubles at home. Because they refused to acknowledge Joseph Buonaparte, *el rey intruso*, who was then on the throne, Madrazo, the sculptors Alvarez and Antonio Solá, and others were imprisoned in the Castle of Sant'Angelo at Rome. After his release Madrazo continued to attract attention by his pictures. He was made a member of the Academy of *San Luca*. His large work for the Quirinal Palace represented the Greeks and Trojans disputing the possession of the body of Patroclus. It was probably at Rome that Madrazo married Doña Isabel Kuntz. His sons became distinguished, Federico and Luis as painters, Pedro as a writer, and Juan as an architect. José de Madrazo may be said to have founded a dynasty, as his grandsons, Raimundo and Ricardo have continued the artistic traditions of the family until the present day. When King Charles the Fourth and Queen María Luisa came to Rome, Madrazo was commissioned to paint full-length portraits of them, which were,

unfortunately, lost in a shipwreck on the way to Spain. The artist received the royal approval and was made Painter to the Chamber in 1816. When he decided to return to Spain in 1818 he traveled part of the way in the company of the American scholar, George Ticknor. In describing Madrazo, Ticknor writes: ". . . Madrazo, the king's painter, who has lived the last seventeen years at Rome, and has just received his appointment, a man of talent, knowledge, and taste, and one of the most kind, true-hearted gentlemen I have known . . ." (1). When the long trip from Barcelona to Madrid became fatiguing Ticknor wrote: "However, we all got through it, and never for a moment lost our gaiety and good humour, though poor Madrazo, who had left his country very young and had lived out of it seventeen years, sometimes felt a little sinking of the heart at the thought of having abandoned an income of three or four thousand a year to come and re-establish himself here for a second time" (2). Elected Director of Colour and Composition at the Royal Academy of *San Fernando* in 1818, he did much to improve methods of teaching. Among his many works may be mentioned *Divine and Profane Love, An Allegory of Eternal Happiness* and a Virgin and Child with angels for the Queen María Josefa Amalia. His equestrian portrait of Ferdinand the Seventh is in the *Museo de Arte Moderno*, Madrid. In 1838 Madrazo was made Director of the *Museo del Prado* and devoted his time to the reorganization of the museum. Among the many honours which he received were the orders of Isabel the Catholic and Charles the Third. At the desire of Ferdinand the Seventh he prepared a book entitled *Colección litográfica de cuadros del Rey de España*, which had as a frontispiece a lithograph of a painting by Madrazo representing María Cristina of Bourbon. Two pencil sketches by Madrazo are in the collection of The Hispanic Society of America. The artist died on May 8th, 1859 at Madrid. Although it has been said that the art of Madrazo is lifeless, lacking grace and fresh-

ness, nevertheless, he is acknowledged to have real value as a portrait painter because of the firmness of his drawing and construction (3).



A278

JOSE DE MADRAZO Y AGUDO
FEDERICO DE MADRAZO Y KUNTZ

## FEDERICO DE MADRAZO Y KUNTZ

A278

In this sketch the young artist is seen in a brown coat and a flowing necktie of a darker shade of brown. He has brown eyes and curly brown hair. The background is painted brown.

Oil on canvas. Height 48 cm.—Width 36.8 cm. Signed at left: *retr. de F. de Madrazo pint—por su padre en 1833.* Presented to The Hispanic Society of America in 1913.

## NOTES

(1) Ticknor, George. *George Ticknor's travels in Spain; ed. by G. T. Northup.* [Toronto?] 1913. (University of Toronto studies. Philological ser. no. 2) p. 16–17.

(2) *Ibid.* p. 25.

(3) Madrid. Museo romántico. *Tres salas del Mvseo romántico.* Madrid, 1921. p. 72, *tr.*

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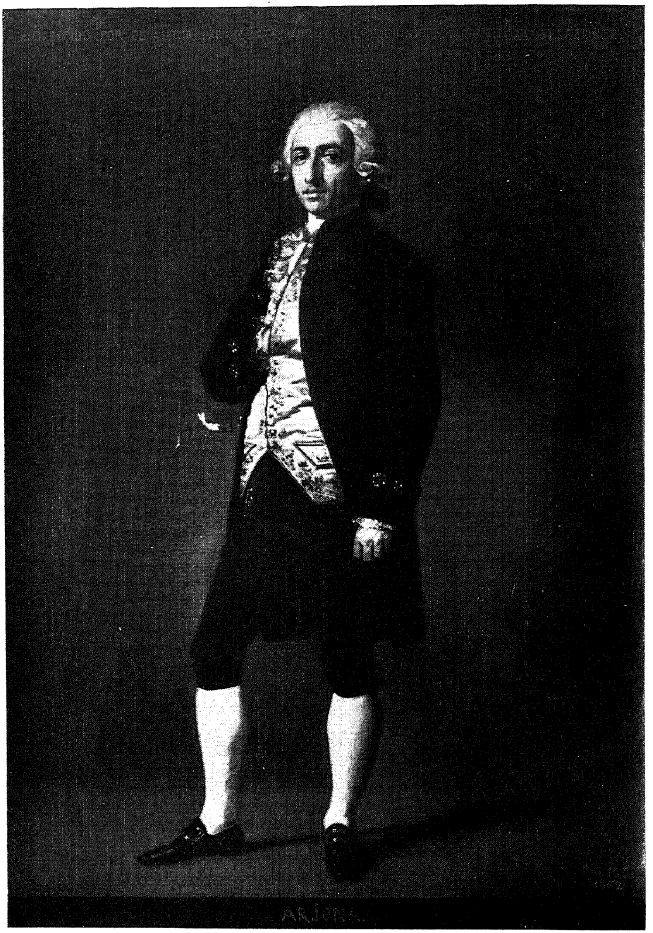
# III

# FEDERICO DE MADRAZO Y KUNTZ

## III

Federico de Madrazo y Kuntz was born at Rome on February 9th, 1815. His father, the artist José de Madrazo, returned to Spain in 1818 taking with him his infant son. Federico de Madrazo began his career as an artist at a very early age working at Paris under the supervision of the painter Ingres. Among the historical works which Madrazo completed at this time are such subjects as *The Grand Captain Crossing the Field of Ceriñola*, and *Godefroy de Bouillon*, the latter commissioned for Versailles by King Louis Philippe. Madrazo edited, with the assistance of Eugenio de Ochoa, a periodical called *El Artista* which is still interesting because of the portraits which he contributed. In 1839 he exhibited at Paris the *Apparition of the Angels to Godefroy de Bouillon*, and in the next year he obtained a medal of the first class. A portrait by his friend Carlos Luis de Ribera y Fieve shows him as he appeared during these years. When still young he became Painter to the Chamber to Isabel the Second who often sat to him for her portrait. It was at Rome that he painted the *Marys at the Sepulchre* which was exhibited at Paris and Madrid where it caused much favourable comment. Upon his return from Rome he devoted his time almost exclusively to portrait painting. Among his charming representations of children are those of Angel García Loygorri, Federico Flórez, Vicente Beltrán de Lis, and the little Countess of Paris with her white dog. He is equally successful in portraying the beautiful women of his period, the Countess de Vilches, Elena de Castellví, Leocadia Zamora, Carolina Coronado and the Marchioness de Potestad. A special room was reserved for his portraits in 1913 in the Madrid exhibition of the *Sociedad Española de Amigos del Arte*. Among

the portraits which appeared at this exhibition were those of José de Madrazo, Ventura de la Vega, and Jenaro Pérez Villaamil. Madrazo was an instructor at the Royal Academy of *San Fernando*, Madrid, and its president many times. Among his pupils were Léon Bonnat, Martín Rico, Francisco Pradilla, and Eduardo Rosales. Later he was made Director of the *Museo del Prado*, Madrid. He was commissioned to paint pictures for the Palace of the Congress of Deputies at Madrid, but he did not finish the work being much occupied with his duties as Painter to the Chamber. A sketch of Pelayo in Covadonga in the collection of The Hispanic Society of America was in preparation for this work. Among the honours which he received were the Grand Cross of Isabel the Second and that of Charles the Third. He was a commander of the Legion of Honour. Federico de Madrazo died at Madrid on June 10th, 1894. Picón writes of him: "From 1840 until his death there was no artistic movement in Spain in which his name did not appear. So that it would seem that a life so long, work so prolific, influence so powerful, and a figure of such importance, deserves a study. He was not an artist who should be considered alone but a man who was part of the artistic life of half a century" (1).



A285

FEDERICO DE MADRAZO Y KUNTZ.
JOAQUIN ARJONA Y FERRER

## JOAQUIN ARJONA Y FERRER

### A285

The actor is clad in black knee breeches, white satin waistcoat with a floral border in pink, blue, and green, a lace jabot and wristbands. His brown coat has large silver buttons. He wears white hose and black shoes with steel buckles. His eyes are brown. A black ribbon bow ties his white wig. The background is shaded from light to dark brown. This portrait is a companion piece to that of Teodora Lamadrid.

Paint flaked off. Oil on canvas. Height 67 cm.—Width 42.5 cm. At upper centre: *Ofrecido por el autor para contribuir á la ereccion del monumento á Velazquez.* Signed at right: *F. de M° 1852.* At centre: *Arjona.* Presented to The Hispanic Society of America in 1913. Exhibited at the exhibition of the *Círculo de Bellas Artes*, Madrid, 1894. Reproduced in *La Ilustración española y americana.* June 8th, 1894. p. [349].

A247

FEDERICO DE MADRAZO Y KUNTZ
FRANCISCO DE ASIS, KING OF SPAIN

## FRANCISCO DE ASIS
## KING OF SPAIN

A247

In this oval sketch the King is seen in profile. He wears a black uniform braided in gold with red collar and coat lapels also braided. His complexion is fair; his hair, eyes, and small mustache are brown. The background is dark red. A full-length portrait of the King was painted by Madrazo in 1846.

Oil on pasteboard. Height 18 cm.—Width 15.5 cm. At right: *29 abril 1851.* On the back: *S. M. el Rey D. Francisco de Asís por Federico de Madrazo—del natural—R. M. S. M. D. Francisco de Asís, King of Spain Federico de Madrazo.*

A286

FEDERICO DE MADRAZO Y KUNTZ
JEAN AUGUSTE DOMINIQUE INGRES

## JEAN AUGUSTE DOMINIQUE INGRES

A286

Ingres is clad in a black waistcoat and coat with the red ribbon of the Legion of Honour in his buttonhole. A black silk tie binds the high collar of his white shirt. His eyes are brown, his dark hair rumpled, and his colour high. The background is shaded from light to dark gray. This portrait is described as "one of the very best portraits known" of the master (2).

Oil on canvas. Height 54.5 cm.—Width 45 cm. Signed at left: F°. *Madrazo. Paris 1833.* At upper left: *Ingres.* Presented to The Hispanic Society of America in 1913.

A248

FEDERICO DE MADRAZO Y KUNTZ
ISABEL THE SECOND, QUEEN OF SPAIN

## ISABEL THE SECOND
## QUEEN OF SPAIN

A248

In this unfinished sketch her profile is seen against a dark red background which is painted in at the left. Her hair is dark and her eyes gray-blue. Among the other portraits of Isabel the Second by Madrazo is the one in the *Museo de Arte Moderno*, Madrid.

Oil on pasteboard. Height 18 cm.—Width 15 cm. At right: *29 de abril 1851.* On the back: *S. M. la Reina D$^a$ Ysabel 2$^a$ pintado del natural, por Federico de Madrazo. R. M. S. M. Isabel II, Queen of Spain, Federico de Madrazo.*

A279

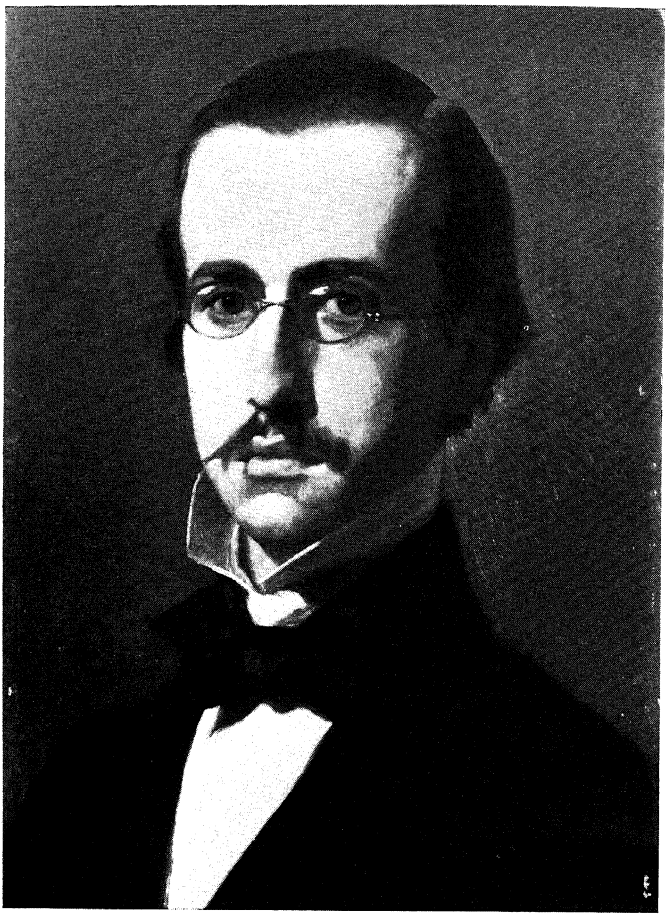
FEDERICO DE MADRAZO Y KUNTZ
TEODORA LAMADRID

## TEODORA LAMADRID

A279

Dressed in the costume of Adrienne Lecouvreur she stands upon the stage, a mass of flowers at her feet. Her low-necked gown is of pink, white, and green figured material, the skirt turned back to show green rosettes and bands on white satin. The full white sleeves come to the elbow and the white lace bertha is fastened by a cameo brooch. Heavy gold bracelets clasp her arms, and about her throat is a green velvet band adorned with a pendant pearl. Her hair is arranged in a mass of dark curls and her eyes are brown. The background is shaded from light to dark brown. This portrait is a companion piece to the portrait of Joaquín Arjona y Ferrer.

Oil on canvas. Height 67 cm.—Width 43 cm. At upper centre: *Ofrecido por el autor para contribuir á la ereccion del monumento á Velazquez.* Signed at right: *F. de M°. 1852.* At centre: *T. Lamadrid.* Presented to The Hispanic Society of America in 1913. Exhibited at the *Círculo de Bellas Artes,* Madrid, 1894. Reproduced in *La Ilustración española y americana.* June 8th, 1894. p. [348].



Aiio

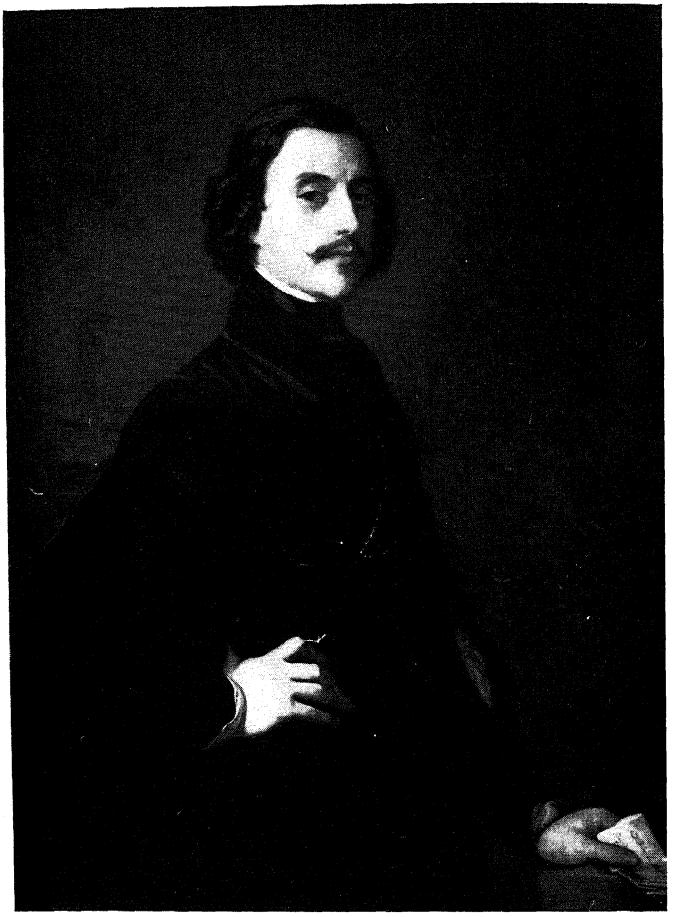
FEDERICO DE MADRAZO Y KUNTZ
JUAN DE MADRAZO Y KUNTZ

## JUAN DE MADRAZO Y KUNTZ

### A110

In this bust portrait the architect has brown hair and mustache. Spectacles protect his brown eyes. He wears a black coat, white shirt with a high collar and a black bow tie. The background is painted greenish-brown.

Oil on wood. Height 40.6 cm.—Width 32 cm. Signed at left: *á su herm°. Juan F. de M°. 1852.*



A1783

FEDERICO DE MADRAZO Y KUNTZ
PEDRO DE MADRAZO Y KUNTZ

## PEDRO DE MADRAZO Y KUNTZ

### A1783

The writer has brown eyes and curling brown hair and mustache. The sleeves of his black velvet coat are unbuttoned and show a white blouse beneath. A black silk neckcloth, above which is a narrow band of white, and white cuffs complete his costume. A slender silver watch chain is his only adornment. His left hand which holds a letter rests upon a table covered with a brown cloth. The background is dark gray-green. Another portrait of Don Pedro by the artist is in the collection of Doña Mercedes de Madrazo.

Oil on canvas. Height 97 cm.—Width 75.4 cm. Signed at right: *F. de Madrazo—1842.* On the letter which he holds in his hand appear the words: *S. D. Pedro de Madrazo Abogad[o] Madrid.* Presented to The Hispanic Society of America in 1913. Exhibited at the *Exposición Nacional de Retratos,* Madrid, 1902. Reproduced in *La Ilustración española y americana.* May 22nd, 1918; R. Academia de bellas artes de San Fernando, *Madrid. Discursos leídos en la sesión pública celebrada el día 19 de mayo de 1918, dedicada a enaltecer la memoria de los Excmos. Sres. D. Pedro de Madrazo y D. José Amador de los Ríos.* [Madrid? 1918?] [plate 1].

A109

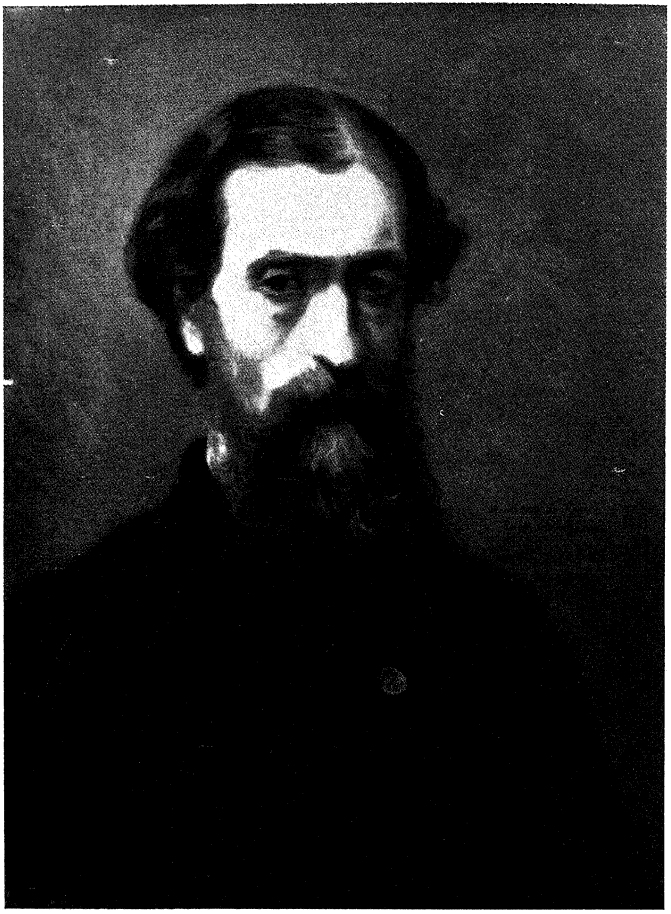
FEDERICO DE MADRAZO Y KUNTZ
MARIA CRISTINA OF BOURBON
QUEEN OF SPAIN

## MARIA CRISTINA OF BOURBON
## QUEEN OF SPAIN

A109

The Queen has hazel eyes and pink cheeks. In her brown hair is a tortoise-shell comb and a black belt binds her dark red dress. A white guimpe is surmounted by a white ruff about which is fastened a necktie of pale yellow and red flowered in blue, mauve, and yellow. On her sleeve at the right appears a gray emblem. The background is shaded from light to dark green. A pencil sketch of the Queen in profile drawn by Madrazo shows her at about the same age as in this portrait.

Oil on canvas. Height 67.8 cm.—Width 54.6 cm. Presented to The Hispanic Society of America in 1913 by Raimundo de Madrazo y Garreta.



A284

FEDERICO DE MADRAZO Y KUNTZ
EUGENIO DE OCHOA Y RONNA

## EUGENIO DE OCHOA Y RONNA

A284

The editor is wrapped in a dark coat on the lapel of which is the red button of the Legion of Honour. His eyes and hair are dark brown and his beard and mustache, of a lighter shade. The background is a dull green.

Canvas torn at left. Oil on canvas. Height 52.3 cm.—Width 43 cm. Signed at right: *A su querido herm.º Eugº de Ochoa F. de Mº 19 de 9bre 1868.* Presented to The Hispanic Society of America in 1911. A drawing by Alfredo Perea of this portrait was reproduced in *La Ilustración de Madrid.* March 15th, 1872. p. 96.

A280

FEDERICO DE MADRAZO Y KUNTZ
THE SON OF COLOMER, ARCHITECT OF THE PALACE

## THE SON OF COLOMER
## ARCHITECT OF THE PALACE

A280

The young Colomer wears a dark blue suit trimmed with silver buttons and a broad white collar. He has rosy cheeks, large brown eyes, and brown hair. The background is gray-green.

Oil on canvas. Height 46 cm.—Width 33.4 cm. Signed at left: *F. de Madrazo. 1846.* On the back: *El hijo de Colomer.* Presented to The Hispanic Society of America in 1913.

## NOTES

(1) Picón, J. O. *Don Federico de Madrazo* In *La Ilustración española y americana.* June 15th, 1894. p. 360.

(2) [Madrazo, Mariano de] *Federico de Madrazo.* [Madrid, 1921?–22?] v. 1, p. 8, *tr.* (Estrella, monografías de arte)

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[*Don Federico de Madrazo*] In *Blanco y negro.* June 23rd, 1894. año 4, p. [386]–387.

León, Juan Luis. *Don Federico de Madrazo.* In *Blanco y negro.* June 10th, 1893. año 3, p. [392]–[393].

[Madrazo, Mariano de] *Federico de Madrazo.* [Madrid, 1921?–22?] 2 v. (Estrella, monografías de arte)

*Los predecesores de "La Ilustración española y americana".* In *La Ilustración española y americana.* December 22nd, 1907. p. [386]–[388].

La Redacción. *D. Federico de Madrazo y Kuntz.* In *La Ilustración artística.* July 1st, 1890. p. 3–5.

# IV

# CARLOS LUIS DE RIBERA Y FIEVE

## IV

Carlos Luis de Ribera y Fieve was born at Rome in 1815, the same year as his friend Federico de Madrazo. He was taken to Madrid by his father, Juan Antonio de Ribera, the Court Painter, who was his earliest instructor in the arts. When only fifteen years old he gained a prize of the first class, offered by the Royal Academy of *San Fernando*, for his work *Vasco Núñez de Balboa*. After studying at Rome as a pensionary he proceeded to Paris where he was influenced by Delacroix and Delaroche. Upon his return to Madrid he was made an *individuo de mérito* (1835) of the Royal Academy of *San Fernando* for his painting *Oath of the First Prince of the Asturias*. He exhibited at Paris in 1839 his *Don Rodrigo de Calderón*, *The Apocalypse*, and *Christ Adored by the Virgin and Angels*. In 1845 his *Battle against the Moors of La Sagra, Toledo* was well received. He was a professor and later Director of the *Escuela Superior de Pinturas y Esculturas*, Madrid. Among his many works are the murals *The Virgin of Mercy with Her Divine Son*, and the *Virgin and the Apostles Adoring the Lamb* for the Church of *San Francisco el Grande*, and those for the Palace of the Congress of Deputies, Madrid. Ribera received the Grand Cross of Isabel the Catholic. In the time of Isabel the Second he was made Painter to the Chamber and it was at her order that he painted the *Taking of Granada by the Catholic Kings*. Among his portraits are those of the Duke of Alba, José Méndez, Cardinal Lapuente, and various members of the royal family. Although, like his friend Federico de Madrazo, he was best known as a portrait painter, he devoted much of his time to the historical canvases so much in vogue during this period. His religious works include *Mary Magdalene*, *The Assumption*, and *The Appa-*

*rition of the Virgin to San José de Calasanz.* A *Capricho* painted about the year 1875 is reminiscent of Goya. Carlos Luis de Ribera y Fieve died at Madrid on April 14th, 1891. Sixty-five of his paintings were exhibited at Madrid in 1892.

A287

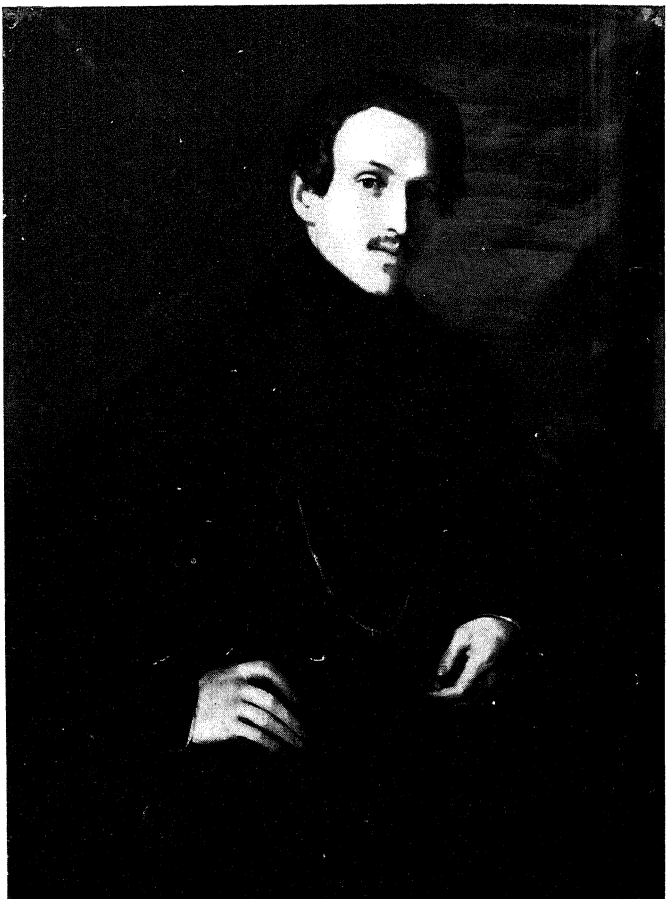
CARLOS LUIS DE RIBERA Y FIEVE
ISABEL THE SECOND, QUEEN OF SPAIN

## ISABEL THE SECOND
## QUEEN OF SPAIN

A287

In this unfinished bust portrait of the Queen she wears a low-necked white dress. Her eyes are blue-gray and her hair dark brown. The background is painted brown.

Oil on canvas. Height 58 cm.—Width 49 cm.



A1784

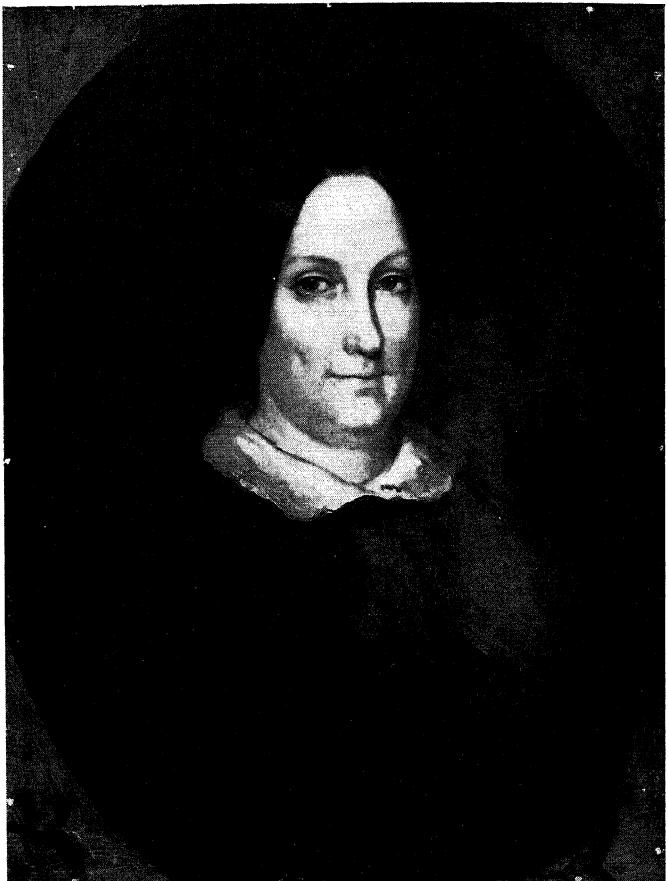
CARLOS LUIS DE RIBERA Y FIEVE
FEDERICO DE MADRAZO Y KUNTZ

## FEDERICO DE MADRAZO Y KUNTZ

### A1784

The young Federico de Madrazo has brown hair and eyes and a small mustache. A black coat is worn over a dark gray-green waistcoat and a black silk neckcloth is knotted at his throat. A slender gold watch chain crosses his waistcoat. His left arm rests against the base of a brown column at the right. The background is gray-green.

Canvas cracked and paint flaked off. Oil on canvas. Height 92 cm.—Width 72 5 cm. At upper left: *Federico de Madrazo.* Signed at right: *C L Ribera. Paris. 1839.*



A281

CARLOS LUIS DE RIBERA Y FIEVE
MARIA CRISTINA OF BOURBON, QUEEN OF SPAIN

## MARIA CRISTINA OF BOURBON
## QUEEN OF SPAIN

A281

In this oval bust portrait the Queen who has brown eyes, dark brown hair, and a pale complexion, is clad in a brown dress with a collar of white material. The background is painted dark brown.

Oil on canvas Height 58 cm.—Width 48.6 cm.

## REFERENCES

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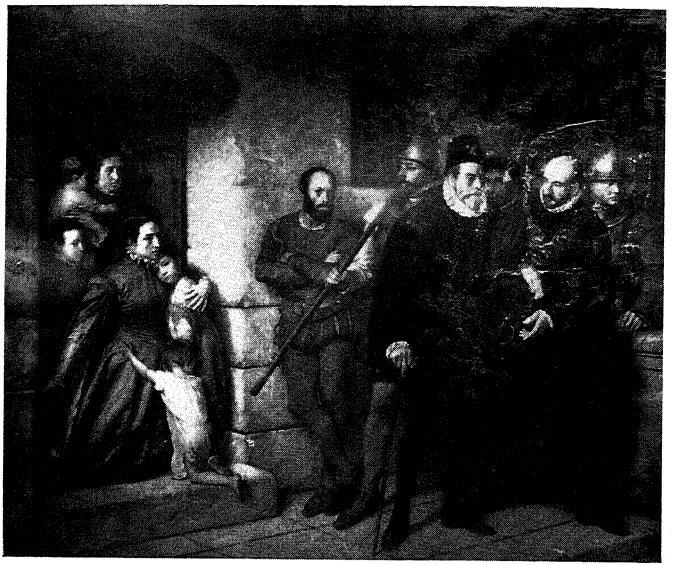
# V

# VICTOR MANZANO Y MEJORADA

## V

Victor Manzano y Mejorada was born at Madrid on April 11th, 1831. He studied at the Royal Academy of *San Fernando*, Madrid, and later at Paris he became the pupil of François Edouard Picot, the historical painter. When in Italy he established himself at Rome and continued his art studies. He sent to the exhibitions at Madrid such works as *Saint Teresa de Pastrana*, *The Last Moments of Cervantes*, and *Cardinal Cisneros and the Nobles of Spain:* the last-mentioned work was acquired by the government. At the International Exposition, Bayonne, he received a gold medal. Isabel the Second became the owner of his *The Catholic Kings Administering Justice* which had received a prize at Madrid. This work was also shown at London together with his painting entitled *Farewell Forever*. The Dukes of Montpensier purchased Manzano's *The Last Days of Philip the Second*. The artist was made a *Pintor de Cámara* by the Infante Don Sebastián María Gabriel de Borbón. Not long after his appointment as professor at the *Escuela Superior* of the Royal Academy of *San Fernando* and while still a young man, Manzano died at Madrid on October 11th, 1865. After his death his friends collected more than one hundred of his works which they exhibited in 1866. Among those listed are the portraits of Isabel the Second, Ceferino Araujo, and Léon Bonnat.



A1785

VICTOR MANZANO Y MEJORADA
RODRIGO VAZQUEZ VISITING THE FAMILY OF ANTONIO PEREZ IN PRISON

## RODRIGO VAZQUEZ VISITING THE FAMILY OF ANTONIO PEREZ IN PRISON

A1785

Juana Coello, the wife of Antonio Pérez, kneels in the doorway with her children clinging to her skirts. She wears a green dress with narrow gold bands and white and gold undersleeves. Her dark hair is brushed back and worn under a green cap. Her ruff and wristbands are white. A brown-haired child in a white dress kneels upon the stone step beside a little girl in a torn white blouse and pink dress. In the shadow of the doorway is another daughter, possibly Gregoria, in a brown dress with a white ruff. She holds a baby clad in white in her arms. The small son of Pérez stands at her side in brown doublet and hose, the former trimmed with red braid. Leaning against the gray stones of the prison wall is a dark-haired and bearded guard clad in red doublet and hose. From his brown leather belt is suspended a large key Soldiers in half armour and tan or brown jerkins wear steel helmets and carry a knightly poleax and a spetum. In the centre of a group at the right is Rodrigo Vázquez, President of Castilla, clad in black with white ruff and wristbands and tall black hat. A sword swings from his belt, and he leans upon a cane. His complexion is pallid, and his hair, beard, and mustache are gray. Also dressed in black with white ruff and wristbands is his companion, who reaches out a hand as though to support him. Behind the group is a window with iron bars. José Fernández Giménez writes of this painting, "The same truth, the same transparency and agreeable tonality which the public admired in the works presented by the artist in earlier exhibitions shine forth in the present work, but with more certainty and elegance, a proof

that he does not go backward nor stand still, but that this artist progresses gradually in the difficult mastery of colour, conciliating two extremes not always well matched, truth and poetry. In regard to the drawing, we do not ask of colourists classical severity nor academic nicety; correctness is enough for us, and in general, we find it in this painting by Señor Manzano with signs of greater improvement each time, thanks to experience and constant study" (1).

Canvas relined. Repainted. Oil on canvas. Height 233 cm.—Width 274 cm. Signed at left: *V. Manzano. 1862.* Presented to The Hispanic Society of America on January 16th, 1913. Exhibited at the *Exposición de Bellas Artes*, Madrid, 1862. Reproduced in Clavel, Vicente. *Enciclopedia gráfica, historia de España.* [Barcelona, ©1929] p. 44; *Enciclopedia universal ilustrada europeo-americana.* Bilbao, Madrid, Barcelona [192?]. v. 32, p. 1109; *El Museo universal.* February 22nd, 1863. año 7, p. 60.

## NOTES

(1) Fernández Giménez, José. *Cuatro palabras sobre la exposición de bellas artes.* In *El Museo universal.* December 7th, 1862. año 6, p. 386.

## REFERENCES

*Don Victor Manzano.* In *El Museo universal.* November 12th, 1865. año 9, p. 362–363.

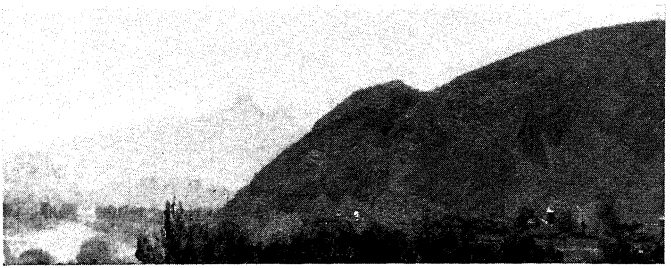
# VI

## MARTIN RICO Y ORTEGA

## VI

Martín Rico y Ortega was born on November 12th, 1833 at Madrid. Among his teachers at the Royal Academy of *San Fernando* were the two Madrazos, José and Federico. Of great benefit to him were the sketching trips which he made during the summer vacations to the Guadarramas, Covadonga, or the mountains near Granada. When he exhibited at Madrid, he received a prize for his landscape of the Guadarramas, and one of his paintings of the country near Azañón was purchased by the Duke of Montpensier. He became a pensionary and went to Paris with Raimundo de Madrazo in about 1860 and from there to Switzerland accompanied by the landscapist Alexandre Calame. A sketchbook in the collection of The Hispanic Society of America contains drawings and the itinerary followed by the two artists from the Rosenlaui in the Bernese Oberland to Geneva. Fifty-eight larger sketches in the collection seem to have been made during this summer. A landscape in the *Museo de Arte Moderno*, Madrid, painted at this period was exhibited in 1864. Another sketchbook in the collection contains pencil drawings which Rico made in England in 1862 and copies of the works of the landscape painters, Turner, Claude Lorrain and Ruisdael. During a residence of many years in France, Rico, like Daubigny whom he greatly admired, haunted the banks of the Seine, the Oise, and the Marne. Rico probably painted at this time such works as the *Canal near Poissy*, *Pond at Meaux*, *Environs of Paris*, and *On the Seine*. A water colour of a river scene and six books of pencil sketches in the collection of the Society also date from Rico's French period. When his pension stopped, he found it necessary to do wood engraving and small pictures of the period of Louis the Thirteenth. In a letter dated 1867 he mentions W. H. Stewart, the patron of Fortuny, as having purchased two

of his landscapes. The record of a summer spent at Gabás in the French Pyrenees may be found in two sketchbooks in the collection of the Society. Rico left Paris in 1870 for Madrid and from there decided to join his friend Fortuny and the artists who had gathered about the master at the Alhambra. Rico's exquisite landscape *Torre de las Damas, Alhambra* in the *Museo del Prado* shows the influence of Fortuny rather than that of the French landscape painters. In 1871 the artist returned to Madrid and from there visited Italy. He exhibited at Paris in the *Exposition Universelle* in 1878. Among the works shown were his first Venetian subjects which were destined to be much in demand in America. Rico received the Cross of the Legion of Honour and was made Commander of the Order of Isabel the Catholic. Part of each year he spent at Venice where he continued to paint the canals, palaces, and gardens. The artist died at Venice on the night of April 12th, 1908. Of the landscapes which he painted in France his friend Aureliano de Beruete wrote, "The light, the ambient air, the harmony, which characterized them, remind us of similar works by Daubigny, under whose influence they were painted; but Rico, his style already formed at that time, shows his mastery in drawing, his exquisite taste in the selection of the subjects, which are, for the most part, placid landscapes illuminated by sunshine . . . A few fishing boats or some small figures of children on the river banks animate these paintings, rich in greens of various shadings which are dominated by a fine gray tonality which harmonizes with the transparent blue of the sky, sometimes with light and floating clouds". He writes of his later period, "The influence of Fortuny heightened the colours in his somewhat gray and equal pictures and inspired a more sparkling execution. Thanks to this influence Rico continued to sing his melodies but on a higher note, and in this way his personal qualities were developed as well as an art, very delightful and characteristic, without affectation or sensationalism" (1).



A121

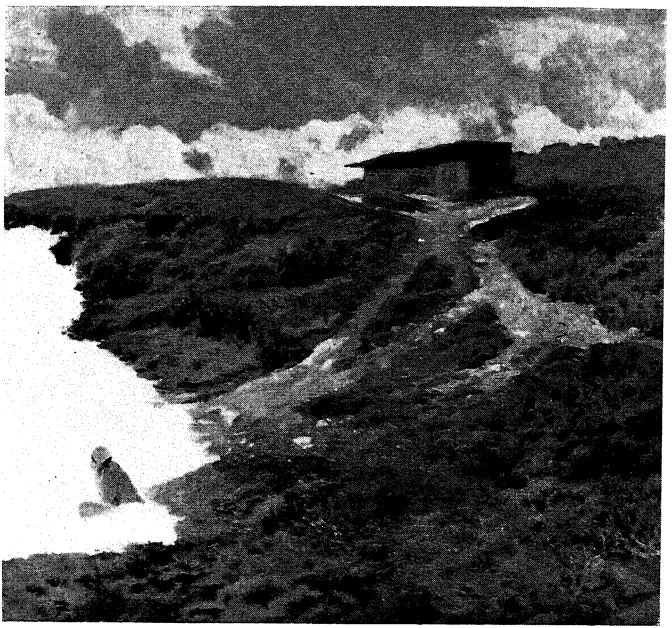
MARTIN RICO Y ORTEGA
LANDSCAPE

## LANDSCAPE

A121

In the foreground is a gray-green mountain and to the left are distant gray mountains rising from a green and fertile valley. The farthest snow-covered peaks fade into a pale blue sky. It seems probable that this work was painted during the artist's trip to Switzerland.

Canvas cracked. Oil on canvas. Height 22 cm.—Width 58 cm.



A122

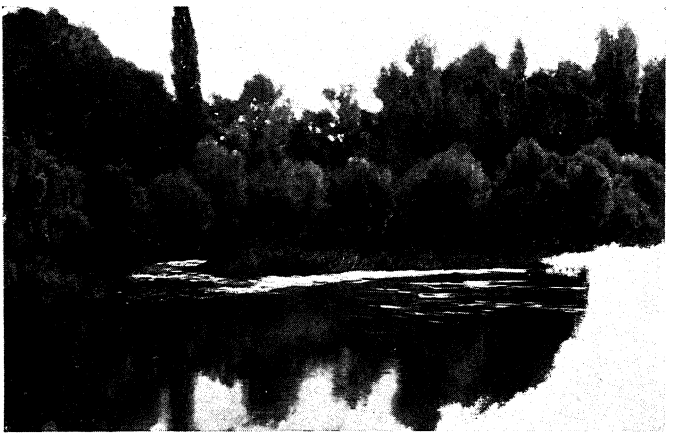
MARTIN RICO Y ORTEGA
LANDSCAPE

## LANDSCAPE

A122

A treeless expanse of gray-green country is crossed by brown paths leading towards a small hut, leaden gray and black in colour, which stands alone against gray hills. Across the sky sweep heavy gray and white clouds. The left corner of the canvas is unfinished, the figure of a seated woman, a peasant's white cap upon her head, is partly painted in.

Oil on canvas. Height 38 cm.—Width 41 cm.



A123

MARTIN RICO Y ORTEGA
LANDSCAPE

## LANDSCAPE

A123

Reflected in the quiet water are forest trees, painted in many tones of green. The pale sky is faintly tinged with pink. The right-hand corner of the canvas is unfinished.

Oil on canvas. Height 39 cm.—Width 60.5 cm.

A124

MARTIN RICO Y ORTEGA
LANDSCAPE

## LANDSCAPE

A124

A pile of dead tree trunks, brown, gray, and black, lies in the midst of a green pasture. Beyond is a green wood.

Oil on canvas. Height 29.3 cm.—Width 49 cm.

A125

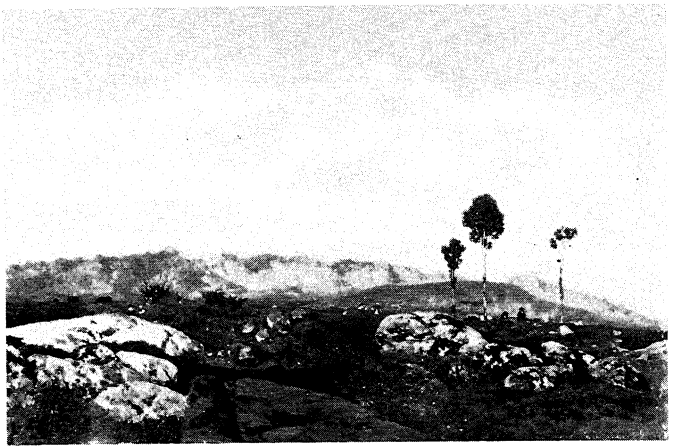
MARTIN RICO Y ORTEGA
LANDSCAPE

## LANDSCAPE

A125

Upon the shores of a silvery-gray pond, edged with green marshland, stands a woman in a white cap, whose peasant costume of gray and brown blends into the surrounding landscape. The right-hand corner of the canvas is unfinished.

Oil on canvas. Height 36.2 cm.—Width 40.6 cm.



A129

MARTIN RICO Y ORTEGA
LANDSCAPE

## LANDSCAPE

A129

In the foreground are green fields and gray rocks. Three slender trees, topped with green, are outlined against the sky and in the distance are peasants and black cattle. Far away rises a mountain range, dark shadows upon the rocky gray slopes. Upon the highest peaks rest white clouds while others float across a pale blue sky.

Oil on canvas. Height 39.5 cm.—Width 60.6 cm. Signed at left: *Rico*.

A130

MARTIN RICO Y ORTEGA
LANDSCAPE

## LANDSCAPE

A130

The green mountain side is brown and yellow in the places where the earth has slid down the slopes. A few figures at the left are hardly distinguishable from the green about them.

Oil on canvas. Height 39.9 cm.—Width 62 cm.

A131

MARTIN RICO Y ORTEGA
LANDSCAPE

## LANDSCAPE

A131

A clump of green willow trees have as a background the gray-green of a mountain side.

Oil on canvas. Height 39 cm.—Width 59 cm.

A132

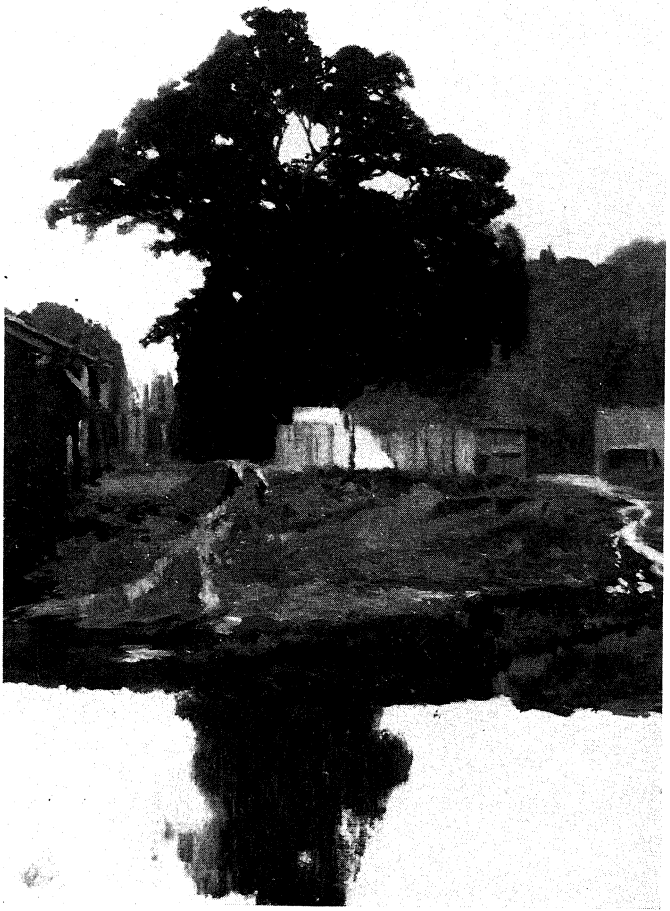
MARTIN RICO Y ORTEGA
LANDSCAPE

## LANDSCAPE

A132

A waterfall, white foam against brown rocks, flows into a mountain stream, the course of which lies through green meadows.

Oil on canvas. Height 38.2 cm.—Width 73 cm.



A147

MARTIN RICO Y ORTEGA
LANDSCAPE

## LANDSCAPE

A147

In the centre of this unfinished composition is a large tree, its dark green in striking contrast with the soft, blue-gray tones of the surrounding foliage. White clouds cross the blue sky.

Oil on canvas. Height 55.8 cm.—Width 39.6 cm. Presented to The Hispanic Society of America on September 30th, 1921.

## NOTES

(1) Beruete, Aureliano de. *Martín Rico.* In *Cultura española.* May 1908. no. 10, p. 537, 543, *tr.*

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# VII

# VALERIANO DOMINGUEZ BECQUER

## VII

Valeriano Domínguez Bécquer was born at Sevilla on December 19th, 1833, the son of the painter José Domínguez Bécquer. He was left an orphan at an early age in the care of his uncles, one of whom taught him painting. He also attended the *Colegio de San Diego*, Sevilla, an institution directed by Alberto Lista. Bécquer was soon able to earn his own living by painting Andalusian scenes upon small boards. It seems probable that the small panels in oil on wood in the collection of the Society date from this period. In 1856 he painted the *Carlist Conspirator* and *The Nurse* which are now in the *Museo Romántico*, Madrid. *A Forge*, exhibited at Sevilla in 1858, won for the artist a silver medal. Three years later he went to Madrid to decorate the palace of the Marquis of Remisa. Because of the illness of Bécquer's brother, the poet, Gustavo Adolfo, he remained with him at the Monastery of Veruela in Aragón from 1862 to 1865. It was in this quiet retreat that the poet wrote the letters *Desde mi celda*, and the artist drew views of the Monastery some of which were reproduced in *El Museo universal*. Other sketches of the people and the customs of Aragón were probably completed at this period. After leaving the Monastery, Bécquer traveled throughout Spain supported by the small pension received from the *Ministro de Fomento*, Alcalá Galiano, in return for which he painted a series of popular scenes. The *Museo de Arte Moderno*, Madrid, contains some of the best of these works. In the *Biblioteca Nacional*, Madrid, are twelve copies which Bécquer made of the works of Murillo. From 1865 until 1869 his work appears in the periodical, *El Museo universal*. These sketches are invaluable records of fast disappearing types and customs; they include such

varying titles as *Fiesta of the Blind, Basque Provinces; The Seller of Images, Soria*, and *Conscripts at Avila*. The artist's pension ceased with the revolution of 1868. During the last year of his life many of his drawings appeared in *La Ilustración de Madrid* and in 1871 *The Benediction*, a pencil drawing in the collection of the Society was reproduced. Valeriano and his famous brother both died in 1870, the artist on September twenty-third, at Madrid. José Francés writes: "Bécquer's whole work is imbued with this love of realism and of the scenes of his country. His wandering life by roads and villages, his companionship with country people, labourers, shepherds, and other persons of humble station give to his pictures their truthful savour and wit vibrating with a love of humanity. But it must not be forgotten that with him was a poet looking at the same scenes but dreaming of visionary adventures. The realism of Valeriano is painted by the romantic light of the idealism of Gustavo Adolfo. And so these spinners, these woodcutters, these Aragonese and people of Soria dressed in costumes of the *fiesta* and *romería*, these typical primitive dances, these fertile landscapes are seen in a poetic manner which is not untruthful but, on the contrary, emphasized by a certain literary charm" (1).

A229

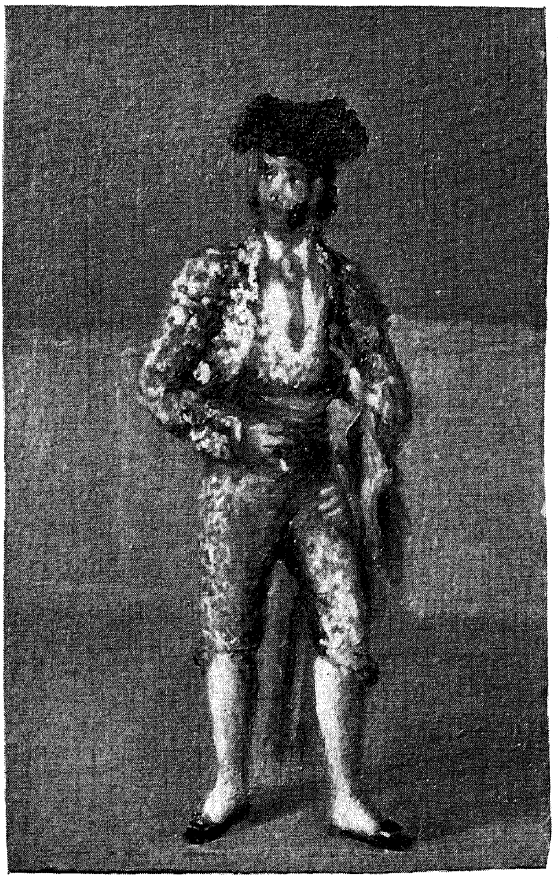
VALERIANO DOMINGUEZ BECQUER
AN ANDALUSIAN SCENE

## AN ANDALUSIAN SCENE

A229

A group of people are gathered in a room with brown ceiling and walls. At the left is a young woman seated in a chair, a green water jug on the floor at her side. She wears a white skirt, red waist, and black silk shawl. In her black hair is fastened a cluster of white flowers. A young man playing a guitar leans against the edge of the table opposite her. On his head is a *sombrero de queso*, a small round hat typical of Andalucía. His pink shirt is open at the throat, and he wears gray-green trousers, a wide red sash, and tan boots. Over one knee is thrown his brown cape lined with pink. On the table behind him is a brown and gray pottery pitcher. In the background is a green lattice doorway, to which is attached a gray curtain. Two women lean in the shadow of the doorway, one in a blue shawl and the other in a crimson skirt, white waist, and mauve scarf.

Oil on paper. Signed at left: *V. Becquer* (slightly erased). Signed on the back: *V Becquer*. Height 14.3 cm.—Width 10.5 cm. Presented to The Hispanic Society of America in August 1921.



A227

VALERIANO DOMINGUEZ BECQUER
*ESPADA*

## *ESPADA*

A227

Standing against the *barrera* is the *espada* in his embroidered costume of blue and silver. He wears a white shirt with a low collar and a narrow pink tie. Around his waist is a pink silk sash. His black shoes are heelless and his stockings are of white silk. His three-cornered hat, or *montera*, is black. He holds a cigar in his right hand and over his left arm is thrown his *capa*, or cape of pink material. The background is gray.

Oil on wood. Height 9.9 cm.—Width 6.5 cm. Signed on the back: *V Becquer*. Presented to The Hispanic Society of America in August 1921.

A230

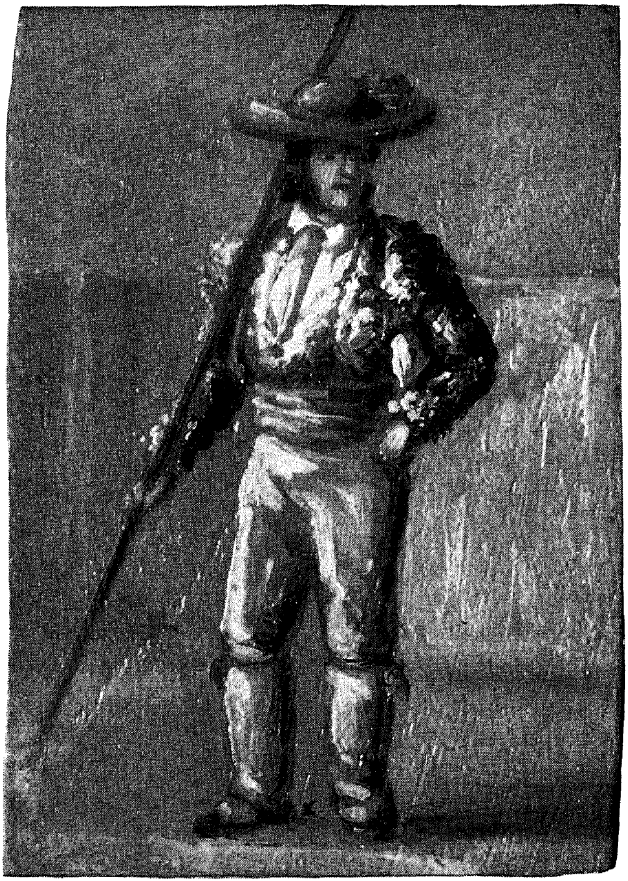
VALERIANO DOMINGUEZ BECQUER
*ESPADA*

## *ESPADA*

A230

The *espada* advances a red *muleta* in his left hand. His pink jacket is elaborately embroidered as are, also, his pink breeches. He wears a white sash, white silk stockings, and low black shoes Held in his right hand is his *estoque*, a sword with a flat blade. His pigtail, or *coleta*, is twisted at the back of his head and over it is the bunch of black silk known as the *moño*. The background is gray.

Oil on wood. Signed on the back: *V Becquer*. Height 9.9 cm.—Width 6.5 cm. Presented to The Hispanic Society of America in August 1921.



A228

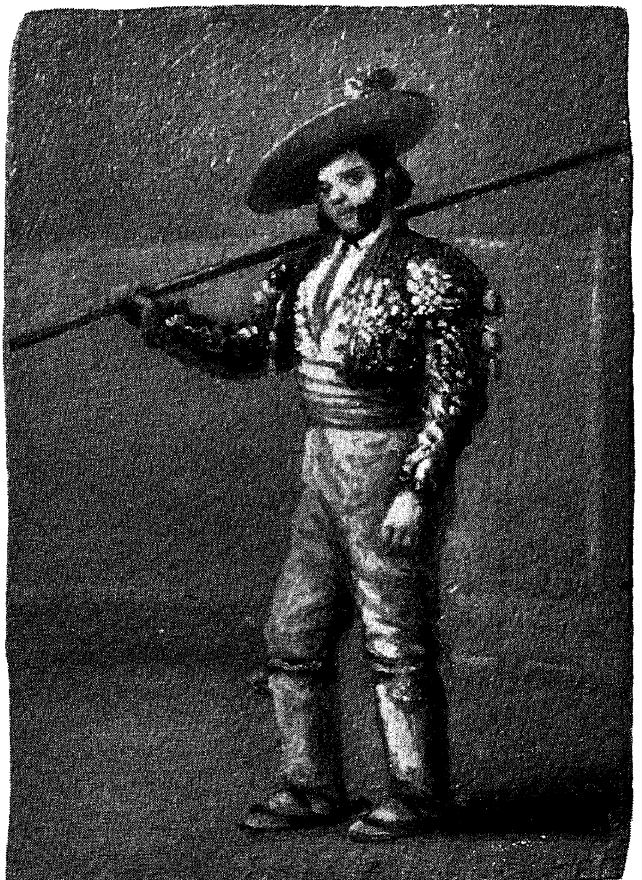
VALERIANO DOMINGUEZ BECQUER
PICADOR

## PICADOR

A228

The picador wears a broad-brimmed tan hat with a pink pompon, an embroidered blue jacket over a white shirt, and a narrow rose-coloured tie. Around his waist is a pink sash. His calves are enclosed in greaves of steel covered with yellow leather and he wears spurs and yellow leather breeches. Pink ribbons are tied at each knee. A *garrocha*, or long lance, is in his right hand. The *barrera* in the background is brown and the sky, gray.

Oil on wood. Signed on the back: *V Becquer*. Height 10 cm.—Width 6.7 cm. Presented to The Hispanic Society of America in August 1921.



A231

VALERIANO DOMINGUEZ BECQUER
PICADOR

## PICADOR

A231

Against the gray background of the *barrera* and the sky stands a picador in a broad-brimmed hat adorned with a blue pompon. He wears a gray jacket embroidered with silver over a white shirt, a blue sash and tie, and yellow leather breeches tied at the knees with pink ribbons. Over his calves are yellow leather greaves. He carries a *garrocha* over his right shoulder.

Oil on wood. Signed on the back: *V Becquer*. Height 9.7 cm.—Width 6.4 cm. Presented to The Hispanic Society of America in August 1921.

## NOTES

(1) Francés, José. *Pintores de ayer, Valeriano Domínguez Bécquer y su vida romantica.* In *Vell i nou.* June 1920. 2. época, v. 1, p. 87, *tr.*

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# VIII

# JOSE JIMENEZ ARANDA

## VIII

José Jiménez Aranda was born at Sevilla on February 10th, 1837. Among his art teachers were Antonio Cabral Bejarano and Eduardo Cano. His first exhibition took place in 1864. *The Good and Bad Angels during the Crucifixion* and *Don Miguel de Mañara Meeting His Own Funeral* were painted during these early years. The artist married Dolores Velázquez Mancera in 1868, and his portrait of her was probably painted at this time. A visit to Madrid gave him an opportunity to study the works of art in the *Museo del Prado*. In the seventies he went to Rome where he received a visit from Fortuny who purchased the painting *His Majesty the King, Whom God Protect* (later in the Stewart Collection). In 1875 he returned to Spain to remain until 1880 when he went back to Rome again. Many years were spent at Paris where his *genre* paintings were much in demand. Among the most popular of his works may be cited *An Accident in the Plaza de Toros, A Café at the Beginning of the Century*, and the *Book Lovers*. Jiménez Aranda was also an illustrator of merit, best known for his drawings of Don Quixote subjects, one of which is in the collection of the Society. He illustrated Alphonse Daudet's *Tartarin sur les Alpes*. His *Corridor of a Spanish Courthouse* which is now in the Cleveland Museum of Art is a typical example of the *genre* which gained his renown. In 1890 the artist abruptly ceased to paint work of this type and produced a picture in the manner of the French naturalists called the *Fall of the Workman*, which won a prize. Among his other realistic works are *The Little Naturalists* (1893) and *Galantry* (1895). His *Child of Normandy* recalls the peasants of Bastien-Lepage. Jiménez Aranda's last years were spent at Sevilla where he had been ap-

pointed professor at the *Escuela de Bellas Artes*. He was the recipient of many medals and honours including the Grand Cross of Isabel the Catholic. His picture *A Slave for Sale* is in the *Museo de Arte Moderno*, Madrid, and in the Beruete Collection of the same city is *The Mad Woman*. Upon his death on May 6th, 1903 at Sevilla he left unfinished a painting of the bridge of Triana, Sevilla. Several exhibitions of his works were held after his death. José Artal writes of the artist's paintings, "In his figures and in the composition of his pictures, filled with keen observation, the humorous and even satirical note predominated, but without ever becoming caricature. The graphic chronicler of a picturesque society, he studied attentively types and customs; for this reason one admires in his works, as much as the drawing and colour, that atmosphere of period so ardently pursued by painters and so seldom achieved, the characteristic note of all his productions, to which he was in addition accustomed to give a patina like that of old paintings, which completed their enchanting quality" (1).

A308

JOSE JIMENEZ ARANDA
*CONSUMMATUM EST*

## *CONSUMMATUM EST*

A308

The body of the Christ upon the cross is veiled in gray clouds. On His black hair is a wreath of thorns and His halo of orange, yellow, green, blue, and lavender dissolves into the mist. Far in the background is a landscape with low white buildings, green palms, and blue sky. This picture was painted in 1888. A small replica of this painting is in the *Museo de Arte Moderno*, Madrid.

Repainted. Oil on canvas. Height 236 cm.—Width 145 cm. On the back: Torn label of the Copley Society of Boston, 1912. Presented to The Hispanic Society of America in 1911. Exhibited at *Exposition Universelle*, Paris, 1889; *Exposición National de Bellas Artes*, Madrid, 1890; The Copley Society of Boston, Boston. The Spanish school, loan exhibition, 1912. Reproduced in [López Jiménez, José] *Jiménez Aranda, ensayo biografico y crítico*. Madrid, 1930. p. [34]; Méndez Casal, Antonio. *Crítica de actualidad. El arte religioso moderno, su decadencia.* In *Blanco y negro*. April 1st, 1928. año 38.

## NOTES

(1) *Arte moderno; escuela española.* Buenos Aires, 1900–03. v. 3, p. 9, *tr.*

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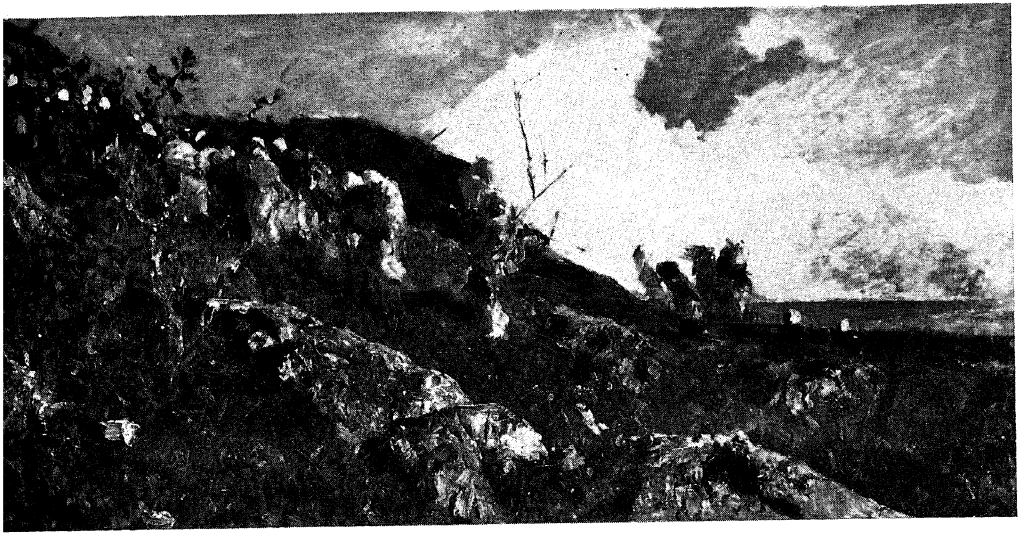
# IX

# MARIANO JOSE MARIA BERNARDO FORTUNY Y MARSAL

# IX

Mariano José María Bernardo Fortuny y Marsal was born at Reus in Cataluña on June 11th, 1838 and at an early age was left an orphan. From Reus he accompanied his grandfather to Barcelona. There he found work with the sculptor Domingo Talarn and attended classes in painting and drawing at the art school. His first works, historical compositions, won him a prize and scholarship at Rome. He left Barcelona for Italy in 1858. Fortuny had scarcely begun to paint when the *Diputación Provincial* of Barcelona sent him to Africa. He made his name at once by his sketches of the Moroccan campaign. Very individual, colourful, and glowing with the sunlight of Africa, they show Arab horsemen, charging amid clouds of dust, or armed soldiers resting in the shade of an archway. His large canvas, *The Battle of Tetuán*, was begun at this time. In the next few years he made trips to Paris, Rome, and Africa. His magnificent *Head of One of the King's Moors*, done in 1861, his *Moroccan Dance*, *Carpet Sellers*, and *Snake Charmers* show his powers of observation. When the *Diputación Provincial* no longer supported him, he received from the morganatic husband of María Cristina of Bourbon a pension which lasted until 1867. To this period belongs *A Spanish Lady* in The Metropolitan Museum of Art, New York, and *Queen María Cristina Reviewing the Troops* in the *Museo de Arte Moderno*, Madrid. Although he continued to paint Moroccan scenes, a new *genre*, exquisitely rococo, held his attention, and in 1870 he finished *La Vicaría* (*The Spanish Wedding*), a triumph of virtuosity, a picture of dazzling colour. In 1867 Fortuny had married Cecilia de Madrazo, the daughter of the artist, Federico de Madrazo y Kuntz. They went

to live at the *Fonda de los Siete Suelos* at the Alhambra, and there their son Mariano was born in 1871. Martín Rico, Ricardo Madrazo, and other artists joined Fortuny there. *The Tribunal in the Alhambra* and the *Alberca Court* were painted at this time. At the end of the year 1871 he went to Tangier for a brief stay but returned to Granada where he continued to find material for his brush. In 1872 he was at Rome painting *The Garden of the Poets* and *The Choice of a Model*, two canvases in which he reached the perfection of *genre*. *The Antiquarian* at the Boston Museum of Fine Arts and *Breakfast at the Alhambra* at the Rhode Island School of Design are excellent examples of Fortuny's craftsmanship. His etchings are not unworthy of comparison with those of Goya. His versatility was extraordinary, for the same man who painted the *Fantasy of Faust* and the *Birth of a Butterfly* also did the impressionistic *Carnival at Rome* and *Procession Interrupted by Rain*. Fortuny was a collector of rare objects and an expert at restoring them. The artist visited Paris and London in the seventies, but it was at Portici near Naples that he spent the last summer of his life. His charming portraits of his little daughter, María Luisa, of his wife, and of Señora Agrasot were done during that summer. One of his last works was an oil painting of the beach at Portici. Fortuny returned to Rome in November 1874, and on the twenty-first of the month he died from fever caught while working out-of-doors. Of his work Yriarte writes, "His technical ability, joined to an indisputable charm which everyone has felt, his love of light, his cult of the sun, an indefinable unexpectedness of choice, conception, and rendition made him renowned and this renown was justified" (1).



A303

MARIANO JOSE MARIA BERNARDO FORTUNY Y MARSAL
ARABS ASCENDING A HILL

## ARABS ASCENDING A HILL

A303

White-robed Arabs wind their way up a steep and rocky hill near Tangier. Far below them lies the blue sea. The sombre tones of the gray and green landscape are somewhat relieved by touches of scarlet and yellow in the wind-blown garments of the Arabs. In the background heavy white and gray clouds sweep across a deep blue sky.

Oil on canvas. Height 64.5 cm.—Width 138 cm. Signed at right: *Fortuny*. Presented to The Hispanic Society of America in 1913.

## COPY OF GOYA'S PORTRAIT OF PEDRO MOCARTE

A242

(*See Frontispiece of Volume I*)

Mocarte has a ruddy complexion, gray hair, and dark eyes. His reddish-brown cape is lined with material of a lighter shade, and beneath it is a gray jacket embroidered in blue, black, and silver, and a white vest. His wide cravat is of black silk, as is also the ribbon which binds his hair net. The background is dark. Beruete y Moret writes:

"Fortuny considered this work [the original Goya] as a piece of extraordinary painting, and as such made of it a beautiful copy in which he succeeded in preserving all the spontaneity shown by the original . . ." (2).

"The impression which the works of Goya, and especially 'The Family of Charles IV,' produced on Mariano Fortuny, the leading Spanish painter of his period, was a profound one. When Fortuny arrived at Madrid, in the year 1867, what had brought him there especially was the desire to study the works of great Spanish masters and to copy some of those of Velazquez. He prepared a canvas to copy 'Los Borrachos.' D. Federico de Madrazo, Director at that time of the Museum, to help the young Catalonian artist, already famous in the world of art, in the realization of his copy under the best conditions of light, placed the original painting of Velazquez in the room now devoted to the works of Ribera, where, hung in the centre of one of the walls, was then to be found the canvas of 'The Family of Charles IV.' Fortuny saw and compared, studied and understood the greater advantage

which, given his qualities as colourist, could be obtained by copying Goya. From that time dates the group made by him . . . of the central part of this picture . . . Becoming more and more fascinated by the art of Goya, Fortuny made use of his stay in Madrid to take other copies of this master's work, such as the portrait of Bayeu, . . . the portrait of Mocarte, and that of Juliá. Just as Goya, eighty years before, had copied Velazquez, so did Fortuny afterwards copy Goya. The link between the greatest figures of each epoch of Spanish painting continued unbroken in its splendid tradition" (3). The original by Goya is in the collection of the Society.

Oil on canvas. Height 75 cm.—Width 56.5 cm. Stamped at right: *Fortuny*. Reproduced in Starkweather, W. E. B. *Paintings and drawings by Francisco Goya in the collection of the Hispanic society of America*. New York, 1916. p. [180].

A169

MARIANO JOSE MARIA BERNARDO FORTUNY Y MARSAL
*PATIO* OF THE PALACE OF THE DUKE OF ALBA, SEVILLA

## *PATIO* OF THE PALACE OF THE DUKE OF ALBA SEVILLA

A169

This is an unfinished sketch, painted in tones of blue, white, and gray, of one of the many *patios* in the palace of the Duke of Alba at Sevilla. Blue-tiled paths lead from the white basin of a fountain in the centre of the court. Fortuny has sketched Raimundo de Madrazo y Garreta leaning against a white pillar.

Oil on wood. Height 8.9 cm.—Width 16.6 cm. On the back: *Patio del palacio del Duque de Alba en Sevilla, pintado p^r mi cuñado Fortuny, con mi retrato pintando. R. Madrazo.* Presented to The Hispanic Society of America on October 4th, 1921.

A259

MARIANO JOSE MARIA BERNARDO FORTUNY Y MARSAL
PORTICO OF THE CHURCH OF *SAN GINES*, MADRID

## PORTICO OF THE CHURCH OF *SAN GINES* MADRID

A259

Upon the tan walls of the church are hung tapestries in mellow tones of blue, green, dark red, and gray. Two women are about to enter the dark portal, one clad in a lavender dress and the other in a costume of gray, black, and red material. Over their heads they wear black veils. A man on crutches and a woman with a red kerchief are conspicuous among the group of beggars at the left of the church door. At the right, women seated at a table are selling various religious objects. "It is a scene of Madrid customs which are repeated daily at the door of the churches where the religious ceremony of the Forty Hours is celebrated: poor people who ask alms in pitiful voices, venders of rosaries, medals, and prints . . . are outlined . . . against a background of old tapestries, which according to custom, decorate the door of the church where that function is being celebrated" (4).

Oil on canvas. Height 60 cm.—Width 96 5 cm. Signed at right: *Fortuny M. 1868.* Presented to The Hispanic Society of America in 1913. Reproduced in Ciervo, Joaquín. *El arte y el vivir de Fortuny.* Barcelona [19–]. plate 48.

A171
MARIANO JOSE MARIA BERNARDO FORTUNY Y MARSAL
A SKETCH

## A SKETCH

A171

The Arab's copper-coloured body is girt by a white loin cloth and red drapery. About his neck is a string of white beads. On his head is a red tarboosh of felt with a blue silk tassel; over this is bound a blue turban, the ends of which are flying in the wind. He holds a long musket in his hand. Birds cross a blue-gray sky.

Oil on cardboard. Height 24.3 cm.—Width 16 cm. Stamped at right: *Fortuny.* On the back: *Visto fare de Mariano Fortuny mio maestro Attilio Simonetti.*

A182

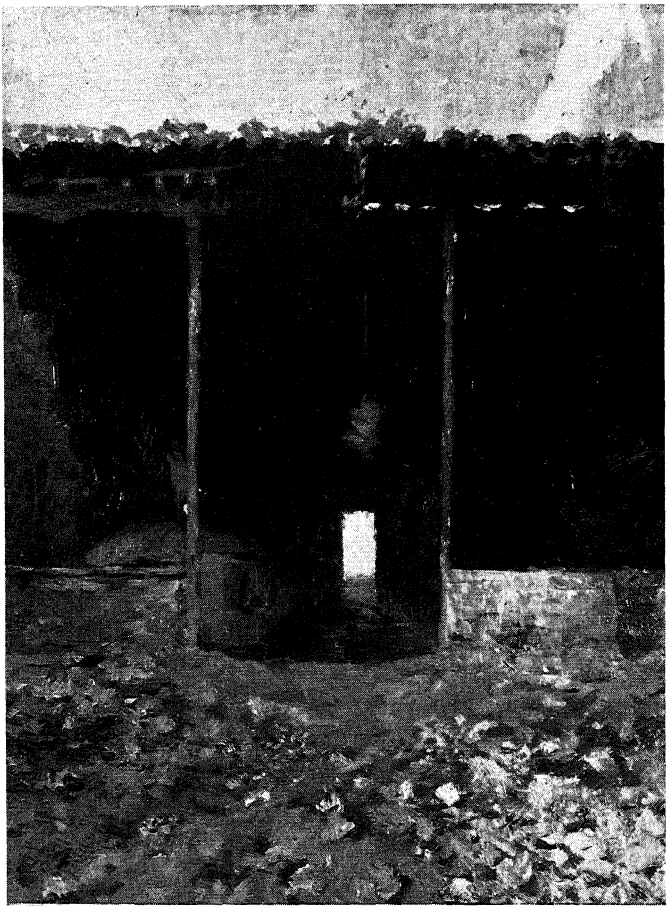
MARIANO JOSE MARIA BERNARDO FORTUNY Y MARSAL
A SKETCH

## A SKETCH

A182

The sketch, which is in varying tones of brown, shows a man wrestling with a bull.

Oil on cardboard. Height 48.8 cm.—Width 48.5 cm. Stamped at right: *Fortuny*. Presented to The Hispanic Society of America in 1913.



A243

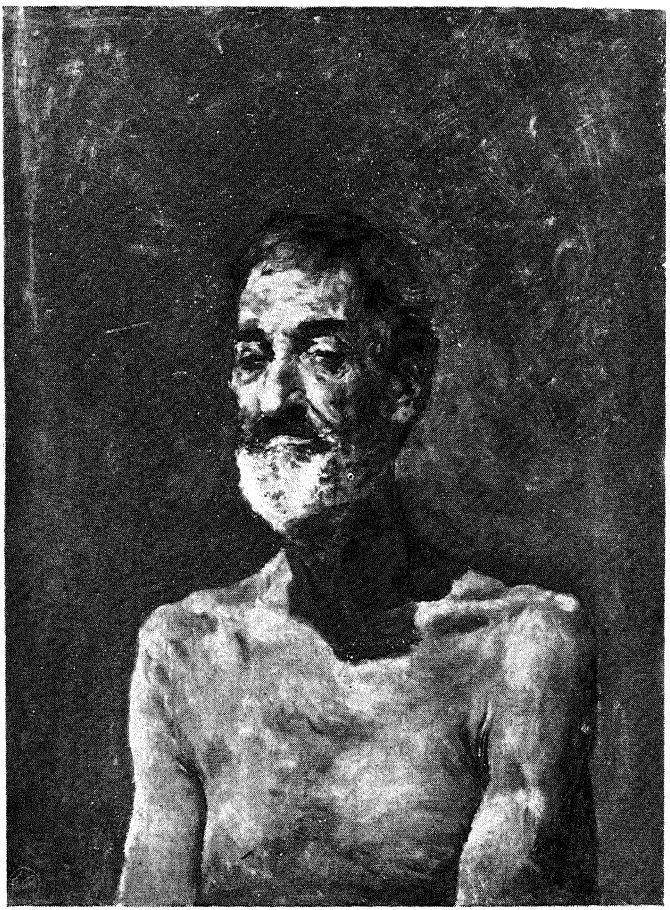
MARIANO JOSE MARIA BERNARDO FORTUNY Y MARSAL
A SKETCH

## A SKETCH

A243

In this unfinished sketch, which was painted near Tangier, a brown shelter stands in the midst of gray, rocky land. Beneath the roof of the shelter all is in shadow with the exception of the light which streams through a small doorway in the background. Above the roof is the brilliant blue sky.

Oil on canvas. Height 47.5 cm.—Width 38.5 cm. Stamped at right: *Fortuny*.



A258

MARIANO JOSE MARIA BERNARDO FORTUNY Y MARSAL
A SKETCH

## A SKETCH

A258

This sketch shows the head and shoulders of an old man with silver-white beard and iron-gray mustache and hair. The flesh tones are of tawny hue. The background is painted olive-brown. This is evidently the same model who posed for the *Torso of an Old Man* in the *Museo del Prado*, Madrid, and for a study dated 1871 in the collection of the Viuda de Simón y Nieto, Palencia.

Oil on canvas. Height 61.8 cm.—Width 50 cm. Stamped at left: *Fortuny.*

## NOTES

(1) Yriarte, Charles. *Fortuny.* Paris [1886]. (Les artistes célèbres) p. 41, *tr.*

(2) Beruete y Moret, Aureliano de. *Goya as portrait painter.* Boston and New York, 1922. p. 124.

(3) *Ibid.* p. 105–106.

(4) Martínez de Velasco, Eusebio. *Nuestros grabados.* In *La Ilustración española y americana.* January 8th, 1875. p. 6, *tr.*

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YXART Y MORAGAS, José. *Fortuny.* Barcelona, 1881.

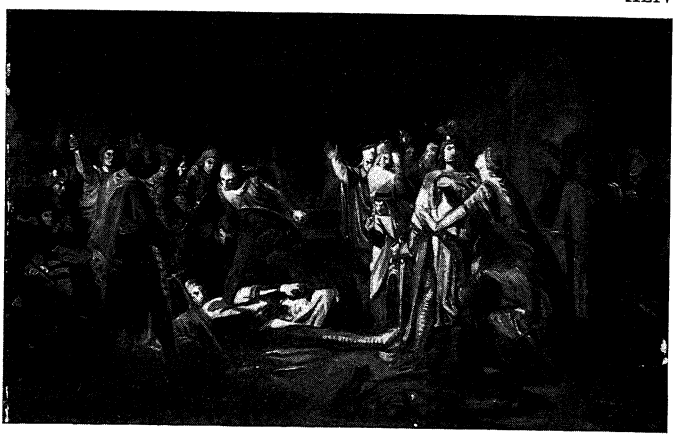
# X

## RAIMUNDO DE MADRAZO Y GARRETA

## X

Raimundo de Madrazo y Garreta, who was born at Rome on July 24th, 1841, came of a family of distinguished Spanish artists. His grandfather, José de Madrazo y Agudo, and his father, Federico de Madrazo y Kuntz, were painters to the court of Spain. Raimundo received his instruction in art from his father and also at the Royal Academy of *San Fernando*, Madrid. At an early age he painted *The Transference of the Remains of the Apostle James to the See of Padrón*. Instead of going to Morocco to paint, as did his brother Ricardo and his friend Fortuny, he chose Paris and studied there with Léon Cogniet at the *Ecole des Beaux-Arts*. One of his first works was a ceiling fresco in the palace of María Cristina of Bourbon in the Champs-Elysées representing an allegory of the Cortes of 1834. He soon ceased to be interested in historical subjects and turned to *genre* instead. Such works as *The Swing*, *The Breakfast*, and *Confidences*, although they were extremely popular when first painted, can no longer be considered as representative of the artist at his best. *Leaving the Masked Ball*, painted in 1876, is considered his finest achievement in the field of *genre* painting. In much the same spirit is his *Fête during Carnival* in the possession of Cornelius Vanderbilt, Esquire. Besides visiting South America, Madrazo came to the United States several times. Two pictures at New York, *Girls at the Window* and *A Woman Reading*, the first at The Metropolitan Museum of Art and the second at the New York Public Library Art Galleries, are very characteristic of Madrazo. In the *Museo del Prado* and in private collections in Spain may be found a great variety of his works. He was the recipient of many prizes and honours as well as of the Commandership of the

Legion of Honour. He became a member of The Hispanic Society of America on July 24th, 1905. His portraits remain as a fine expression of his art, for in painting the aristocratic women of Spain and France he carried on the tradition of his distinguished father. Especially interesting are the portraits which were exhibited at the Royal Academy, London, 1920–1921, of Monsieur Coquelin *Aîné*, and of Señora Candamo and her son Carlitos. *The Lady with the Parrot* and the little daughter of the Marchioness of Manzanedo recall, by their spontaneity and charm, the works of Fortuny. Although never a pupil of Fortuny, as was his brother Ricardo, he knew him intimately, for the two families were connected by Fortuny's marriage to Madrazo's sister Cecilia. After a long and successful career Raimundo de Madrazo died at Versailles on September 15th, 1920. "His portraiture is of that accomplished order that raises it to eminence; grace and fine drawing, colour and strength, are seen united to an able depiction of character, and his works present an air of completion in which refinement and vivacity are noticeable attributes" (1).



A199

RAIMUNDO DE MADRAZO Y GARRETA
DEATH OF DON LOPE DE HARO IN THE CORTES OF ALFARO

## DEATH OF DON LOPE DE HARO IN THE CORTES OF ALFARO

A199

The painting shows the bloody event which took place in the Cortes of Alfaro in 1288, when the King, Sancho the Fourth, avenged himself for the wrongs done him by his brother, the Infante Don Juan, and Count Lope de Haro. The dying Count, clad in armour covered by a white tunic, is stretched upon the floor on his red cloak. The hand which holds his dagger and which has just attempted the life of the King is severed at the wrist. Above him bend his men at arms in jerkins and hose of blue, brown, and green. The Infante Don Juan, clad in green and scarlet, stands at the left, clasping his bloody sword. In the centre of the group at the right is the King in armour and a tunic of gray and crimson. A winged helmet is upon his head. In his right hand he holds the sword with which he was about to attack the Infante Don Juan when the Queen entered to prevent further violence. At his feet lies Diego López slain by his royal hand. The Queen, María of León, wears a gown of blue, and her hair is covered by a white veil. She extends her arm as though to entreat the King not to proceed farther. Two bishops in gray-green and salmon-coloured vestments turn from the scene in horror. In the shadowy background of the room are many figures who press forward as if about to take part in the fray (2).

Paint flaked off. Oil on canvas. Height 26 cm.—Width 41.5 cm.

A198

RAIMUNDO DE MADRAZO Y GARRETA
DISEMBARKATION OF THE BODY OF THE APOSTLE JAMES

## DISEMBARKATION OF THE BODY OF THE APOSTLE JAMES

A198

This is probably a sketch for a large work painted by Madrazo at the age of eighteen and entitled: *The Transference of the Remains of the Apostle James to the See of Padrón.* The disciples have landed at Iria Flavia (Padrón), and three of them, robed in blue and brown, carry the body of Saint James which is clothed in white. The shoulders of the saint, encircled by a gold halo, are supported by a gray-winged angel, whose white robes float in the wind. The group is preceded by children with flowers and green palm branches and by men in green, red, and yellow garments, one of whom spreads a brown mantle upon the ground. The coast of Galicia rises from a gray-blue sea, and green trees lift their branches against a blue sky.

Oil on canvas. Height 21.5 cm.—Width 26.5 cm. On the back: *Viuda de Vila Madrid.* On the frame: *Boceto del primer cuadro de Raymundo de Madrazo.*

A40

RAIMUNDO DE MADRAZO Y GARRETA
RAYMOND FOULCHE-DELBOSC

## RAYMOND FOULCHE-DELBOSC

### A40

The man of letters and editor of the *Revue hispanique* had dark hair and brown eyes, beard, and mustache. In this portrait his dark-coated figure is placed against a brown background. In his right hand he holds a book bound in brown.

Oil on canvas. Height 80 cm.—Width 64.3 cm. Signed at right: *R. Madrazo.* At upper left: *Raymond Foulché Delbosc.* Reproduced in Krappe, A. H. *Raymond Foulché-Delbosc.* New York, 1930. frontispiece.

A29

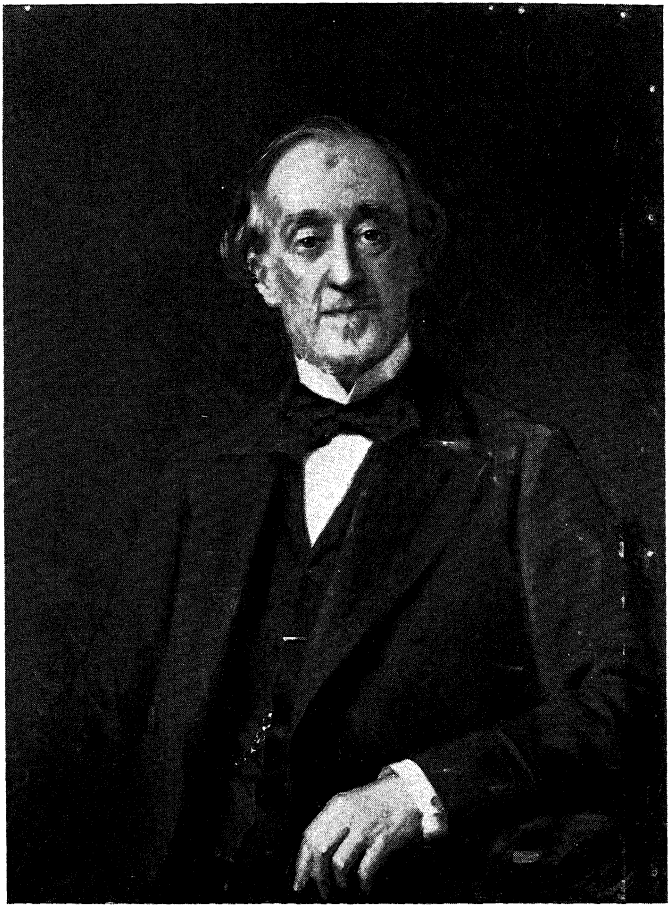
RAIMUNDO DE MADRAZO Y GARRETA
MARIA CRISTINA, QUEEN OF SPAIN

## MARIA CRISTINA, QUEEN OF SPAIN

A29

The Queen is clad in a black evening gown adorned with the insignia of two orders. Many strings of pearls are about her neck, and she wears several bracelets. Her eyes are brown and her complexion is fair. Upon her light brown hair is an ornament of jewels. Her figure is sketched against a red background painted over brown wood.

Panel cracked. Oil on wood. Height 115 cm.—Width 87 cm. At left: *Aranjuez (España) Mayo 1887—Estudio del natural de D$^a$ M$^a$ Cristina la egregia Reina Regente durante la minoria de su hijo D. Alfonso XIII—R. M.* At upper left: *R. Madrazo a su amigo Archer Huntington para la Hispanic Society of America.* Presented to The Hispanic Society of America by Raimundo de Madrazo y Garreta in 1913.



A45

RAIMUNDO DE MADRAZO Y GARRETA
BARTOLOME MITRE

## BARTOLOME MITRE

A45

The illustrious Argentine statesman has gray hair brushed back over his ears, gray eyes, and iron-gray slight mustache and beard. The scar of a bullet wound shows in his broad forehead. He wears a dark suit and a blue necktie. The background is painted blue-green. This portrait is a copy of the one at Buenos Aires in the collection of Señora Angiolina Astengo de Mitre, made by Madrazo.

Oil on canvas. Height 92 cm.—Width 73 cm. Signed at right: *R. Madrazo.*

A38

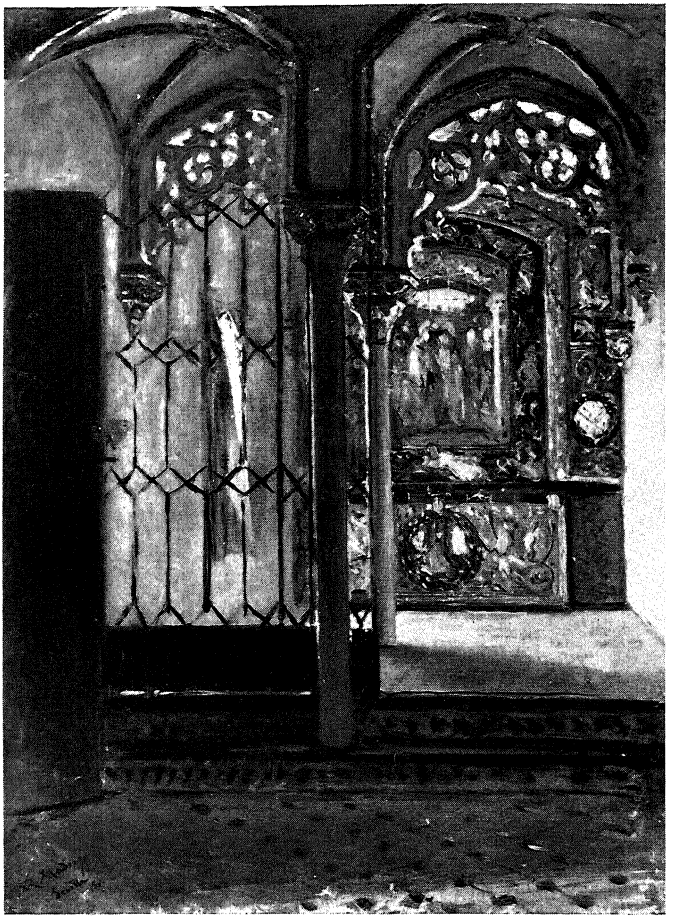
RAIMUNDO DE MADRAZO Y GARRETA
ALFRED PAUL VICTOR MOREL FATIO

## ALFRED PAUL VICTOR MOREL FATIO

A38

The Hispanist's gray eyes gaze keenly at the spectator. His hair and mustache are light brown and his complexion ruddy. In the buttonhole of his black suit is the red ribbon of the Legion of Honour. He wears a white shirt and black necktie. The background is brown.

Oil on canvas. Height 80.3 cm.—Width 64.5 cm. Signed at right: *R. Madrazo.* At upper right: *A. Morel Fatio.*



A212

RAIMUNDO DE MADRAZO Y GARRETA

*RECUERDO DE LA CAPILLA DEL ALCAZAR DE SEVILLA*

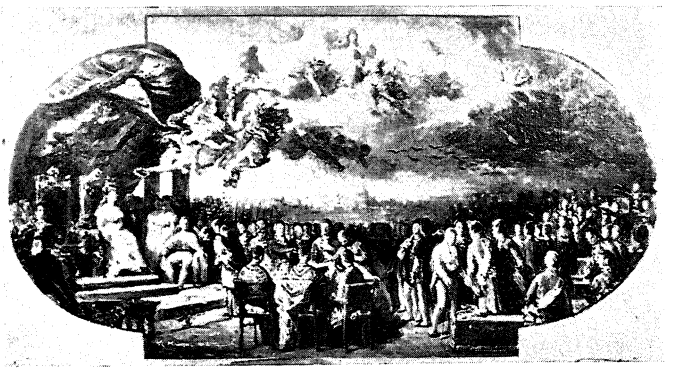
## *RECUERDO DE LA CAPILLA DEL ALCAZAR DE SEVILLA*

A212

The sunshine enters from a window at the left and falls upon an altar of tiles which glows in soft tones of blue, green, and yellow. The slender columns, vaulted ceiling, and the Gothic tracery of the arches are in shadow. This chapel, which is known as the Oratory of the Catholic Kings, is described by Gestoso as follows:

"Its *retablo* and altar are faced with flat tiles, polychrome on a yellow ground, and are among the most curious and notable ceramic works in Spain which have escaped destruction. The central picture represents the Visitation of the Virgin to Saint Elizabeth; around this is a border with the genealogical tree of Jesse, and on the frontal the Annunciation of Our Lady, with fantastic figures, escutcheons, monograms, and other elegant ornaments. This work, signed by the Italian Francisco Niculoso in 1504, reveals the skill of that notable ceramist who introduced to Sevilla this type of painted tiles" (3).

Oil on canvas. Height 80.5 cm.—Width 61 cm. Signed at left: *R. Madrazo Sevilla 1868.* On the back: *Recuerdo de la Capilla del Alcazar de Sevilla.* Presented to The Hispanic Society of America by Raimundo de Madrazo y Garreta in 1913.



A1780

RAIMUNDO DE MADRAZO Y GARRETA
SKETCH FOR THE ALLEGORY OF THE CORTES OF 1834

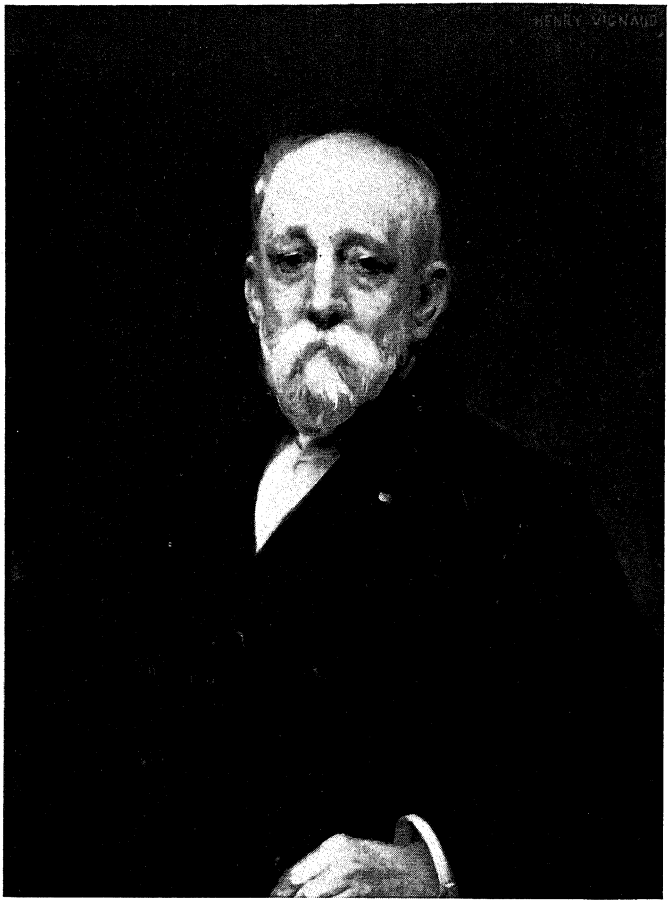
## SKETCH FOR THE ALLEGORY OF THE CORTES OF 1834

A1780

This may be a sketch for the ceiling fresco painted by the artist for the palace of the Queen Regent when she was in exile at Paris. Beneath a crimson canopy is seated María Cristina of Bourbon, clad in white. A scarlet cloak has fallen from her shoulders. A few steps below is seated a man in a blue and white uniform with a scarlet sash. Ladies-in-waiting and military guards surround the steps of the throne. Two prelates bow before her. In the centre of the composition a group of ecclesiastics in purple vestments are seated at a table while before them stand courtiers dressed in blue or red. Two heralds, clad in red, bear maces over their shoulders. A brilliant spectacle is presented at the right: men in court costumes of blue, white, or red adorned with gold braid and ribbon decorations, mingle together as if discussing the proceedings. The scene takes place beneath a blue sky with the city in the distance. Upon white clouds are various allegorical figures clad in yellow, pink, orange, or blue robes. They scatter flowers and wreathes upon the Queen and the group near her. A red glow falls upon the upturned faces of the multitude and a flight of birds disappears in a crimson cloud. The border of the sketch is painted in gold. Hume described the event in the following words: "On the 24th of July, 1834, the Queen Regent opened in state the new Cortes, the members of both Houses sitting on this occasion together, and from the first it was seen that this was, indeed, but a shadow of the constitutional Government which had been the dream in their exile of so many of the distinguished members of the elective

chamber" (4). A pencil sketch for the same subject is in the collection of the Cooper Union, New York.

Canvas torn and paint cracked. Oil on canvas. Height 54.5 cm.—Width 103 cm. Signed at left: *R. Madrazo 1864.* On the back: *Raimundo Madrazo. lo pintó. 1865.* Presented to The Hispanic Society of America in 1913.




A39

RAIMUNDO DE MADRAZO Y GARRETA
HENRY VIGNAUD

## HENRY VIGNAUD

A39

The authority on Christopher Columbus has dark eyes, white hair, beard, and mustache in this portrait. On the lapel of his black coat is the red button of the Legion of Honour. His figure is outlined against a brown background.

Oil on canvas. Height 78.5 cm.—Width 64.6 cm. Signed at left: *R. Madrazo.* At upper right: *Henry Vignaud.*

## NOTES

(1) Temple, A. G. *Modern Spanish painting.* London, 1908, p. 60.

(2) *Chronica del muy esclarecido principe, y rey don Alonso.* Valladolid, 1554. *v°f* lxvij.

(3) Gestoso y Pérez, José. *Guía artística de Sevilla.* Sevilla, 1924. p. 105–106, *tr.*

(4) Hume, M. A. S. *Modern Spain 1788–1898.* New York, London, 1900. p. 309.

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# XI

# FRANCISCO DOMINGO Y MARQUES

## XI

Francisco Domingo y Marqués was born at Valencia on March 12th, 1842. A pupil at the Royal Academy of *San Carlos*, Valencia, he later attended the Royal Academy of *San Fernando*, Madrid. In 1867 his painting of *The Expulsion of the Moors* was exhibited, and in the next year the artist was sent to Rome and Paris by the *Diputación Provincial* of Valencia. As a result of his studies, he painted *The Last Days of Sagunto*, one of the popular historical canvases of the period. A first class medal was awarded his *Saint Clara*, which was admired because it recalled the work of the early Valencian masters, such as Ribalta. In 1870 Domingo was made a professor of drawing from the antique at the Royal Academy of *San Carlos* in his native city. He received an order from the Government to paint for the Church of *San Francisco el Grande*, Madrid, a work which contained several royal portraits; it was, however, not completed. The greater part of the artist's life was spent in France; he had at one time a studio at Saint Cloud. Like another Spanish painter, Eduardo Zamacois, he was an admirer of Meissonier, and some of his small *genre* paintings recall the work of that master. An early work, *A Duel of the Seventeenth Century*, is very representative of the type of picture which he cultivated throughout a long lifetime. The painting was acquired by the *Museo de Arte Moderno*, Madrid. *A Courtier* and *Lazy Spain* in the Art Institute, Chicago, and several canvases formerly lent to The Metropolitan Museum of Art, New York, by George W. Vanderbilt, show the artist in his most characteristic manner. Domingo belonged to the group of *genre* painters which included Raimundo de Madrazo, Emilio Sala, Zamacois, and Jiménez Aranda. It was only occasionally that Domingo

turned to Goya for inspiration as he did in the impressionistic battle piece *Bailén*, painted in 1881 and now in the *Instituto de Valencia de Don Juan*, Madrid. *The Studio of Goya* in the collection of The Hispanic Society of America is also reminiscent. He belonged to the Legion of Honour, and among his other honours were the Commandership of the Order of Charles the Third, the Grand Cross of Isabel the Catholic and that of Alfonso the Twelfth. Domingo was a member of the Royal Academy of Antwerp and of The Hispanic Society of America. In 1918 a celebration was held in his honour at Valencia by the Royal Academy of *San Carlos*. His son Roberto is a painter of bull-fighting scenes. Domingo y Marqués died at Madrid on July 22nd, 1920. Beruete y Moret writes: "Domingo has a very artistic temperament . . . a great refinement of colour, he sometimes achieves enchanting harmonies. He recalls Goya in some of his work; he has a rich imagination which allows him to vary his style easily. He has a talent for everything. His work is unequal, a defect which may sometimes be seen in a single picture"(1).

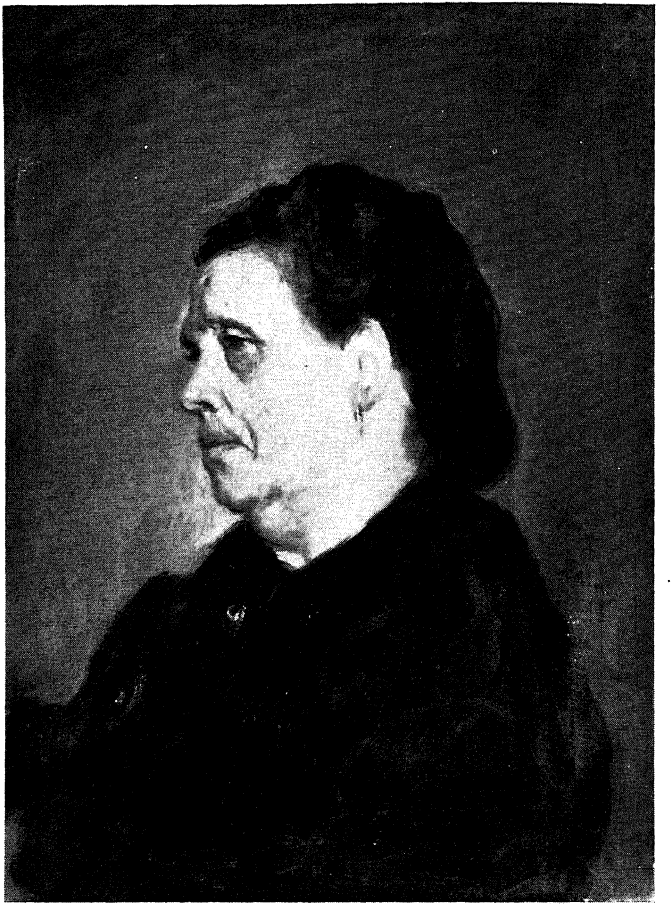
A266

FRANCISCO DOMINGO Y MARQUES
NOTABLES

A266

In this sketch of two rubicund gentlemen the one in evening clothes has blond hair and the other, white hair. The latter wears a uniform with black coat and red *revers* and high collar. A broad blue and white ribbon decoration and the insignia of various other orders, as well as a magenta sash, add colour to his costume. The panel is painted white, and the figures are outlined against a reddish-brown background.

Panel cracked. Oil on wood. Height 31 cm.—Width 30.7 cm. Signed at upper right: *Paris 1911 F Domingo.* Presented to The Hispanic Society of America in 1911 by the artist.



A112

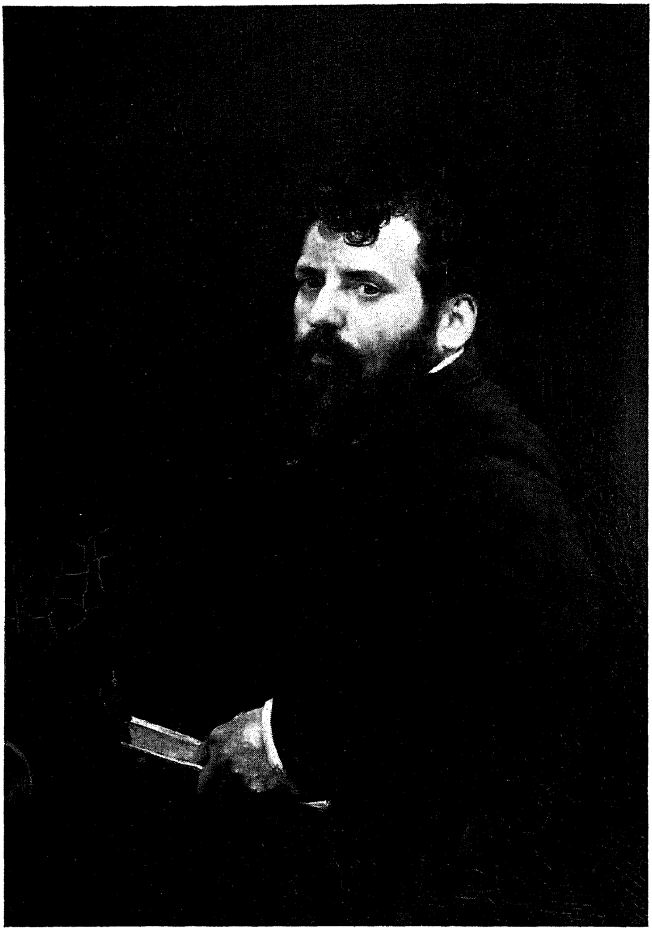
FRANCISCO DOMINGO Y MARQUES
PORTRAIT OF MY MOTHER

## PORTRAIT OF MY MOTHER

A112

The artist's mother has black hair and brown eyes. She is clad in black and wears small gold earrings. The background is painted gray.

Oil on canvas. Height 60 cm.—Width 48 cm. Signed at right: *F. Domingo M Mi Madre Madrid*[?]. Presented to The Hispanic Society of America in 1911.



A37

FRANCISCO DOMINGO Y MARQUES
PORTRAIT OF THE ARTIST

## PORTRAIT OF THE ARTIST

### A37

The artist wears a black coat and a black and white tie. In his coat lapel is a blue and yellow ribbon decoration. His beard and mustache are black tinged with gray, his eyes are brown, and his hair, black and curly. A book bound in brown is held in his left hand. He is seated in a chair against a dark brown background. Another portrait of the artist is in the *Museo Provincial de Bellas Artes*, Valencia.

Repainted. Oil on wood. Height 97.4 cm.—Width 65 cm. Signed at right: *F. Domingo 1886 Paris.* Presented to The Hispanic Society of America in 1911.

A159

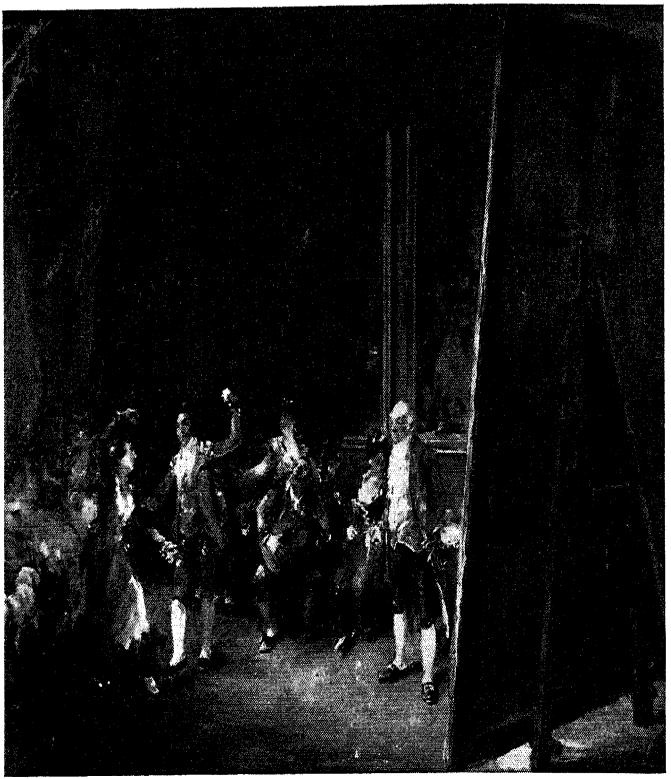
FRANCISCO DOMINGO Y MARQUES
SKETCH OF HUNTING DOGS

## SKETCH OF HUNTING DOGS

A159

This sketch shows brown dogs and a black one in different attitudes against a gray background with touches of black and green.

Oil on canvas. Height 67 cm.—Width 83 cm. Signed at upper left: *F. Domingo Madrid 1870.*



A260

FRANCISCO DOMINGO Y MARQUES
THE STUDIO OF GOYA

A260

The artist is represented as an old man in pale gray waistcoat, gray coat, and black knee breeches. His hose are white and his black shoes have large buckles. He holds palette and brushes and stands before a canvas the back of which is towards the spectator. Two dark canvases are hung upon the wall; one seems to be the equestrian portrait of Queen María Luisa. The artist has paused to watch a man and woman who are dancing with castanets. She wears a rose-coloured skirt edged with black lace and a short blue jacket, and he, a gray-lavender coat and knee breeches, yellow waistcoat, red sash, white stockings, and black shoes. Two men who are seated against the wall play guitars; one is clad in a pale green costume trimmed with black, and the other wears dark jacket and knee breeches. Beside them is a woman in a yellow and black gown and another stands behind them robed in gray. At the left are other figures in the shadow, sketched in with touches of red, yellow, and green. A white poodle has a red ribbon about his neck. This work was painted in 1888.

Paint flaked off. Oil on canvas. Height 53 cm.—Width 68.3 cm. Signed at right: *F. Domingo.* Formerly in the collection of Eugène Gambart. Presented to The Hispanic Society of America in 1911. Reproduced in Starkweather, W. E. B. *Paintings and drawings by Francisco Goya in the collection of the Hispanic society of America.* New York, 1916. p. [176].

## NOTES

(1) Beruete y Moret, Aureliano de *Historia de la pintura española en el siglo XIX*. Madrid, 1926. p. 117–118, *tr.*

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*Francisco Domingo Marqués*. In *Blanco y negro*. December 10th, 1916. año 26.

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T. *Homenaje dedicado al pintor valenciano Francisco Domingo Marqués*. In *Archivo de arte valenciano*. January-December 1918. p. [118]–124.

*La última obra pictórica de Domingo Marqués*. In *Archivo de arte valenciano*. January-December 1920. p. 9.

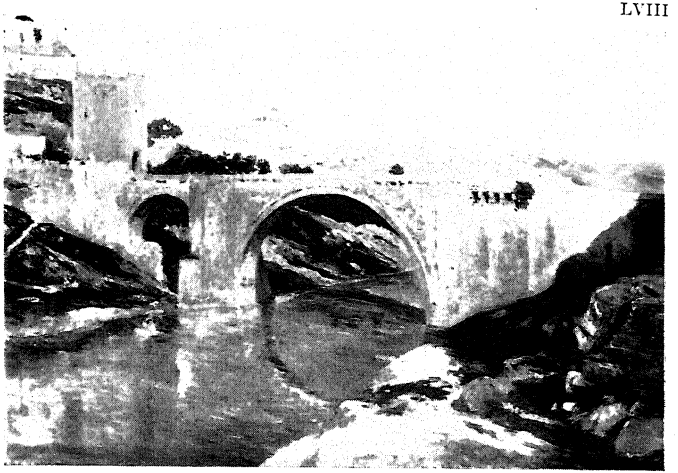
# XII

# AURELIANO DE BERUETE

## XII

Aureliano de Beruete was born at Madrid on September 27th, 1845. Graduated from the University of Madrid as Doctor of Law in 1867, he was twice a deputy to the Cortes. Later he gave up his political activities to devote his time to art. Carlos Múgica was his first teacher, but it was to the celebrated landscapist Carlos de Haes that he owed much of his training. Beruete accompanied Haes on a sketching trip to the north of Spain and to the Balearic Islands, and from this period date such works as *Environs of Alsasua* (1876), and the landscapes of Mallorca painted in 1877. *The Banks of the Manzanares* received a medal in 1878. It was in France that the artist became the pupil of Martín Rico, whose work he greatly admired. When the new building of the *Ateneo* at Madrid was dedicated in 1884, Beruete's decorative painting, *The Gate of Visagra, Toledo,* was seen for the first time. Five years later the artist had completed *A Canal, Haarlem; Study of Aquatic Plants, Holland;* and *The Beach, Zandvort.* On other occasions he traveled to England, Germany, Italy, and France. His Swiss landscapes, painted from 1905 to 1907, include magnificent views of the snow-capped peaks of the Jungfrau and the mountains seen from the Grindelwald valley. It was, however, the arid lands of Castilla that appealed to his imagination, the cloudless blue sky, the dusty, brown roads, the sun on the white houses, and the dried riverbeds. Toledo upon a barren, rocky height, Segovia, the walls of Avila—all these appear many times on his canvases. The landscape painter was equally distinguished as an art critic, his volume on Velázquez being universally recognized as the final authority. Published in Paris in 1898, the book was later translated into English and

German. Among his other publications may be included his essays on Sorolla and Martín Rico, and *El Velázquez de Parma* printed at Madrid in 1911. He received many medals and was an officer of the Legion of Honour and possessed the Grand Cross of Isabel the Catholic. Beruete was elected a member of The Hispanic Society of America on July 1st, 1908, and it was in this year that Sorolla painted the portrait of him in the collection of the Hispanic Society. Art collector as well as critic, Beruete was the fortunate possessor of several Goyas, and such fine El Grecos as *The Purification of the Temple*, *Christ Embracing the Cross*, and the *Supposed Portrait of the Artist*. After the death of Beruete on January 5th, 1912, at Madrid, an exhibition of six hundred and sixty-six of his paintings was held at the studio of his friend, Joaquín Sorolla. Doménech, writing of the later development of Beruete's art, says: "The vision of the landscape as a whole is absolutely dominant in his paintings; his range of colours becomes richer, the tones are more strongly saturated or of an admirable delicate grayness; the brush stroke becomes short, rapid, and vigorous; he paints with a heavy impasto, and air and light innundate and bathe his landscapes splendidly" (1).



A300

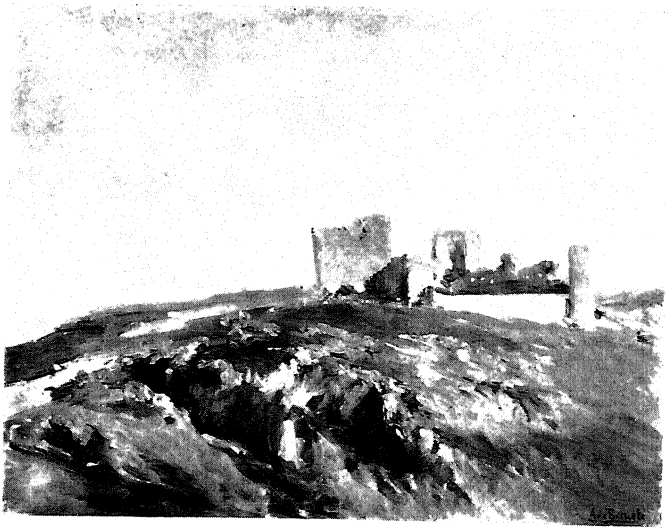
AURELIANO DE BERUETE
THE BRIDGE OF ALCANTARA, TOLEDO

## THE BRIDGE OF ALCANTARA, TOLEDO

A300

The ancient bridge of Alcántara, a warm brown in colour, is reflected in the still, blue waters of the Tagus. Deep shadows fall upon the blue-gray rocks and the green and brown banks of the river. The rose-tan buildings of Toledo are outlined against a sky of pale blue. This canvas was painted in 1906.

Oil on canvas. Height 66.7 cm.—Width 100 cm. Signed at right: *A de Beruete.* Presented to The Hispanic Society of America by Aureliano de Beruete y Moret in 1912. Exhibited at the *Exposición Aureliano de Beruete,* Madrid, 1912.



A146

AURELIANO DE BERUETE
CASTLE OF SAN SERVANDO

## CASTLE OF SAN SERVANDO

A146

Upon the hilltop are the sunlit ruins of the old castle, standing desolate against a pale blue sky, flecked with rose-coloured clouds. The country is gray-green, rocky, and of a rugged aspect. The work was completed in 1906.

Oil on canvas. Height 37 cm.—Width 47.5 cm. Signed at right: *A de Beruete.* Presented to The Hispanic Society of America by Aureliano de Beruete y Moret in 1912. Exhibited at the *Exposición Aureliano de Beruete,* Madrid, 1912.

A301

AURELIANO DE BERUETE
SEGOVIA FROM THE BOCEGUILLAS ROAD

## SEGOVIA FROM THE BOCEGUILLAS ROAD

A301

The arches of the Roman acqueduct of Segovia are outlined against a blue and cloudless sky. Two white roads stretch across the gray-green landscape mounting the steep hillside on which are clustered trees, heavy with green foliage, and groups of white houses, red-roofed in the sunlight. This work was painted in 1908.

Oil on canvas. Height 66 cm.—Width 99.5 cm. Signed at left: *A de Beruete.* Presented to The Hispanic Society of America by Aureliano de Beruete y Moret in 1912. Exhibited at the *Exposición Aureliano de Beruete,* Madrid, 1912.

A299

AURELIANO DE BERUETE
VIEW OF THE GUADARRAMA MOUNTAINS

## VIEW OF THE GUADARRAMA MOUNTAINS

A299

Across the green and brown fields of a rolling countryside are seen the brilliantly blue Guadarramas, crowned with snow. In the foreground are green trees upon a hilltop. The sky is pale blue with fleecy clouds.

Oil on canvas. Height 66.5 cm.—Width 100 cm. Signed at left: *A de Beruete.* Presented to The Hispanic Society of America by Aureliano de Beruete y Moret in 1912. Exhibited at the *Exposición Aureliano de Beruete*, Madrid, 1912.

## NOTES

(1) Doménech, Rafael. *Aureliano de Beruete.* In *Museum.* 1912. v. 2, p. 432, *tr.*

## REFERENCES

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# XIII

# FRANCISCO PRADILLA Y ORTIZ

## XIII

Francisco Pradilla y Ortiz was born at Villanueva de Gallego in the province of Zaragoza in 1846. At Madrid he entered the classes of Federico de Madrazo. A painting, *The Rape of the Sabine Women*, won for him a pension at the Spanish Academy, Rome. Some of the drawings which he made of events which took place in 1876 at Rome are reproduced in *La Ilustración española y americana* for that year. Among his early works is *The Vegetable Stand* (1874) in the *Instituto de Valencia de Don Juan*, Madrid. It was as a painter of historical canvases that he was acclaimed at the Universal Exposition at Paris in 1878 when he won a gold medal for his representation of Juana the Mad watching beside the coffin of her husband. Not since Rosales' *Isabel the Catholic Dictating Her Testament* had a Spanish painting of an historical event been received with such enthusiasm. Pradilla's position was assured, and soon afterwards he was commissioned by the Senate to paint *The Surrender of Granada*, this work with another of the same type, *The Last Sigh of the Moor*, are among the most excellent productions of the nineteenth-century painters of history. In 1881 Pradilla was made Director of the Spanish Academy at Rome to which he had come as a student. Many works date from the years spent in Italy, among them *The Road to the Sanctuary*, *Under the Tree Consecrated to Ceres*, *The Sad Life*, and *Vintage Gatherers in the Pontine Marshes*. It is said that *The Court of Love*, painted for the Princess Serignano contains portraits of her family. The Venetian scenes in the collections of Doctor Marañón and Mr. Bauer show that the artist, like Martín Rico, spent much time in that city. Equally accomplished as a fresco painter, Pradilla decorated

several Madrid palaces, among them that of the Marquis of Linares. In 1882 he received the Cross of the Legion of Honour. He was a member of the art academies at Madrid, Berlin, and Munich and in 1897 was honoured with the Prussian Order of Merit. In the same year he returned to Spain from Italy to become the Director of the *Museo del Prado*, Madrid. Pradilla exhibited at the New Gallery, London, 1895–96, several works including *On the Terrace*, *An Italian Port*, and *A Zither Player*. The artist was made a member of The Hispanic Society of America on April 5th, 1911. He died at Madrid on November 1st, 1921. An exhibition of his works was held in his studio after his death. Following a description of the large historical canvases which had brought Pradilla renown, Edward B. Prescott, writing in 1888, says: "Pradilla's talent is not confined to one channel. His landscapes are remarkable for their crisp freshness and colour, and his studies of animals would alone make him famous. He has also painted a series of small Carnival scenes, which in effect, and in vivid touches of colour laid on with the utmost boldness, are perfectly unique" (1).

A221

FRANCISCO PRADILLA Y ORTIZ
AMONG THE TOROS DE GUISANDO

## AMONG THE TOROS DE GUISANDO

A221

Stone steps hewn out of the gray rock lead up to a gray and brown building on top of a hill, probably the *Cueva de San Patricio*. On the left the hill descends sharply and the tall green trees growing on the slopes are silhouetted against a blue sky and white clouds. The cave is near the Jeronymite monastery of Guisando.

Oil on canvas. Height 23.5 cm.—Width 37 cm. Signed at right: *F Pradilla Ortiz.* On the back: *Pintado por mi en los toros de Guisando (Avila) en Mayo de 1912. Francisco Pradilla Ortiz.* Purchased for The Hispanic Society of America from Pradilla on the return of the artist from an expedition to Avila and the Guadarramas in May 1912.

A220

FRANCISCO PRADILLA Y ORTIZ
MONASTERY OF *EL PAULAR*, GUADARRAMA

## MONASTERY OF *EL PAULAR*, GUADARRAMA

A220

Lilacs and yellow flowers are half hidden by the dense green foliage of the cloister garden which is known as *El Cementerio*. Tall cypresses lift their heads above the brown walls of the monastery. A blue sky is overcast by gray clouds.

Oil on canvas. Height 27.3 cm.—Width 16.4 cm. Signed at right: *F. Pradilla Ortiz.* On the back: *Monasterio del Paular (Guadarrama) en Mayo de 1912. Francisco Pradilla Ortiz.* Purchased for The Hispanic Society of America from Pradilla on the return of the artist from an expedition to Avila and the Guadarramas in May 1912.

A222

FRANCISCO PRADILLA Y ORTIZ
MONASTERY OF *EL PAULAR*, GUADARRAMA

## MONASTERY OF *EL PAULAR*, GUADARRAMA

A222

In this unfinished sketch the warm brown tones of the Monastery of *Santa María del Paular*, the green and lavender of the lilac bushes, and the darker green of the trees stand out against a blue sky across which float gray rain clouds. In the foreground are a covered cross and the tomb of the bishop of Segovia, Melchor de Moscoso who died in 1632.

Oil on canvas. Height 16.4 cm.—Width 27 2 cm. Signed at right: *F. Pradilla Ortiz.* On the back: *Monasterio del Paular (Guadarrama) en Mayo de 1912. Francisco Pradilla Ortiz.* Purchased for The Hispanic Society of America from Pradilla on the return of the artist from an expedition to Avila and the Guadarramas in May 1912.

## NOTES

(1) Prescott, E. B. *Modern Spanish art.* In *Harper's new monthly magazine.* March 1888. v. 76, p. 506–508.

## REFERENCES

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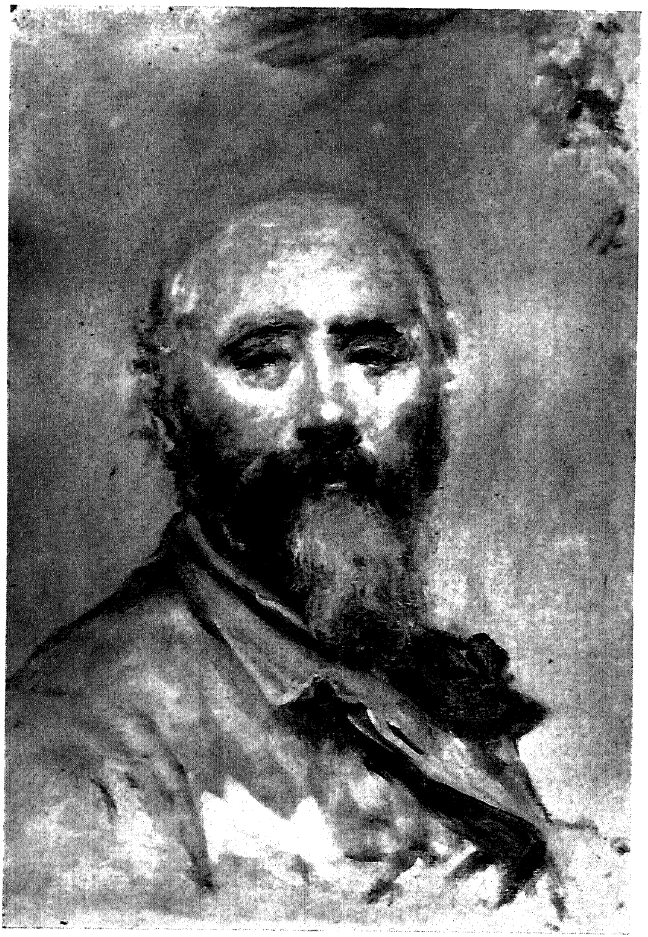
XIV

IGNACIO PINAZO CAMARLENCH

## XIV

Ignacio Pinazo Camarlench was born at Valencia on January 10th, 1849. In his early years he painted fans and tiles, but his first canvas, *Charity*, ordered by the priest of the Church of *Santa Mónica*, Valencia, received a prize and was acquired for the *Ayuntamiento* at Barcelona. Thus encouraged, he decided to go to Rome accompanied by the painter Miralles Danmartín and the sculptor Suñol. He returned to Spain in 1874 and in two years again went to Rome, sent this time by the *Diputación Provincial* of Valencia. An historical canvas *The Disembarkation of Francis the First at Valencia* won for him this opportunity. Two sketches of nude children painted in 1877 at Rome are now in the *Museo Provincial de Bellas Artes*, Valencia. The most interesting works which he painted at this time are *The Last Moments of James the Conqueror* and *The Daughters of the Cid*. Another canvas, *The Butterflies*, was painted at Rome in 1880. The artist returned to Spain and continued to work at Madrid and at his country house at Godella, near Valencia, painting such pictures as *The Valencian Flower Girl* (1884). His sketches of children are especially successful: *The Golden Age*, *Illusions*, and *The Head of a Child*, the latter in the *Museo de Arte Moderno*, Madrid. Pinazo sold many of his works to Pedro Bosch who sent them into Germany, and as he rarely exhibited in Spain his work is not as well known there as that of his contemporaries. Among his mural decorations were those done for the houses of the Marquis of Benicarló, Señor Orellana, and Señor Don César Martínez. In 1912 his works received a medal of honour at the *Exposición Nacional*, Madrid. He was a member of the Royal Academy of *San Carlos*, Valencia, and a corresponding member of the Royal

Academy of *San Fernando*, Madrid. His sons, José and Ignacio Pinazo Martínez, are well known as a painter and a sculptor. The artist died at Godella on October 18th, 1916. Vázquez writes; "Pinazo was a sincere painter, an inimitable impressionist, a wonderful colourist; he was able, as was no one else of his time, to transport real life to canvas and to board, he knew how to control his brush in such a way that from his luminous palette came forth art with incomparable grace. . ." (1).



A170

IGNACIO PINAZO CAMARLENCH
PORTRAIT OF THE ARTIST

## PORTRAIT OF THE ARTIST

A170

The artist has gray hair, dark eyes, and a black and gray beard and mustache. He wears a gray coat and a dark blue tie. The background is painted pale blue. Another portrait of Pinazo is in the *Museo de Arte Moderno*, Madrid.

Oil on canvas. Height 51 cm.—Width 31 cm. Presented to The Hispanic Society of America on September 3rd, 1921.

## NOTES

(1) Vázquez, G. R. *Ignacio Pinazo, necrología.* In *Archivo de arte valenciano.* December 1916. año 2, p. 149, *tr.*

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*Ignacio Pinazo Camarlench.* In Francés, José. *El año artístico 1916.* Madrid, 1917. p. 289–291.

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# XV

# EMILIO SALA Y FRANCÉS

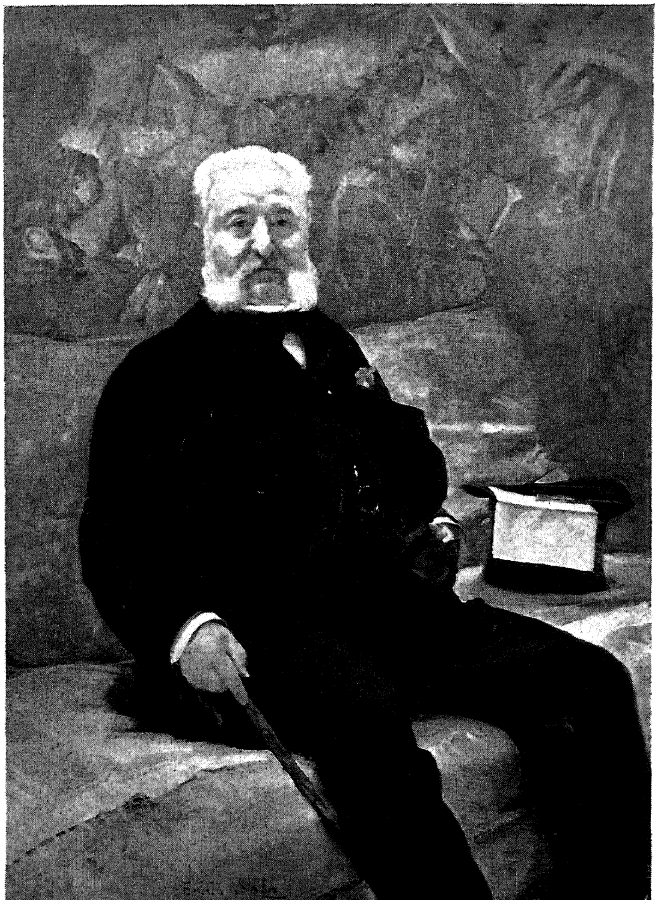
## XV

Emilio Sala y Francés was born on January 20th, 1850 at Alcoy (Valencia). He began to take lessons from Salustiano Asenjo as early as 1864 when his family was living at Valencia. Later he attended the classes of a relative, Plácido Francés, a professor at the Royal Academy of *San Carlos*. He presented a *bodegón* at the *Exposición Regional* which received the second medal and so encouraged him that he determined, against the wishes of his family, to devote his time to painting. A short trip to Madrid gave him the opportunity of studying the historical works of Eduardo Rosales, whom he greatly admired. In 1871 he exhibited at Madrid *The Imprisonment of the Prince of Viana*, which met with such success that he established himself at the capital. He continued to paint historical subjects, exhibiting in 1878 a small canvas representing Guillén de Vinatea before Alfonso the Fourth, which received a gold medal. Mural painting now claimed his attention, and his *Allegory of the Renaissance* for the palace of Don Juan Anglada was spoken of with admiration. He was granted a *pensión de mérito* in 1884 at the Spanish Academy at Rome. While in Italy, he copied the frescoes of the early masters, traveling to many different towns. It was at Paris in 1889 that he completed his painting *The Expulsion of the Moors* which was but coldly received when exhibited; later it was given a gold medal at Berlin. This work is now in the *Museo de Arte Moderno*, Madrid. From Paris the artist returned to Madrid. His works appeared in numerous periodicals, especially *Blanco y negro* from 1899 to about 1904. Many of the illustrations are reproduced in colour and give an excellent idea of the artist's ability. They represent, for the most part, women walk-

ing by the river or conversing in a garden, dressed in fashionable attire or in the costumes of the eighteenth century. An excellent portrait painter, Sala will be remembered for his representations of the Marchioness of Coquilla, the painter Vicente Palmaroli, the Infantas Paz, Eulalia, and Isabel. In 1906 the artist was made professor of the theory and æsthetics of colour in the newly created *Escuela Especial de Pintura. The Hours*, his decoration for the palace of the Infanta Doña Isabel at Madrid, was done in 1902. Among his last works were murals for the *Casino de Madrid.* Sala died at Madrid on April 14th, 1910. An exhibition of his works was held after his death at the *Museo de Arte Moderno*, Madrid, 1911. Of his work Beruete y Moret writes: "He cultivated many branches of painting. His portrait work was brilliant. He painted many very valuable portraits, being one of the first painters to break away from the tradition of the rigid and conventional portrait, with the object of giving to his subjects an expression of simplicity and intimacy, new for the period. . . At the same time he made innumerable paintings with small figures, many in the open air, with garden backgrounds, in which he displayed the knowledge which he gained in his nature studies" (1).

A1797

EMILIO SALA Y FRANCES
THE PALETTE OF THE ARTIST



A53

EMILIO SALA Y FRANCES
RAMON MARIA DE LAS MERCEDES DE CAMPOAMOR
Y CAMPOOSORIO

## RAMON MARIA DE LAS MERCEDES DE CAMPOAMOR Y CAMPOOSORIO

### A53

The poet who is dressed in black is seated upon a yellow sofa. His eyes are dark, his hair and side whiskers are white. In his right hand he holds a cane, and at his side, upon the white lace cover of the sofa, is placed his high hat and a few papers. A brown, blue, and yellow tapestry is hung in the background. Alcántara writes of this painting: "Few pictures have stirred artists, and even the public, as has this portrait. It is an admirable likeness; but what contributed to its success as much as this quality, was the great modernistic advance in the technique of Don Emilio, whose principal works were always daringly new and revolutionary. A portrait in full light, with unusual boldness of colour, and in which the great poet appears in a simple characteristic pose, so remote from the slightest olympian touches, it must have produced at that time a profound impression. Twenty years have passed and it has not lost its interest" (2).

Oil on canvas. Height 147.2 cm.—Width 99.2 cm. Signed at centre: *Emilio Sala*. Acquired for The Hispanic Society of America from the widow of the artist. Exhibited at the *Exposición General de Bellas Artes*, Madrid, 1899; *Exposición Nacional de Retratos*, Madrid, 1902. Reproduced in *Blanco y negro*. June 15th, 1901. año 11; *Exposición de bellas artes de 1899*. In *Blanco y negro*. May 13th, 1899. año 9; *Un monumento a Campoamor*. In *Blanco y negro*. February 23rd, 1907. año 17; In *La Revista moderna*. May 26th, 1899. año 3; Walsh, Thomas. *Hispanic anthology*. New York and London, 1920. p. [445].

A113

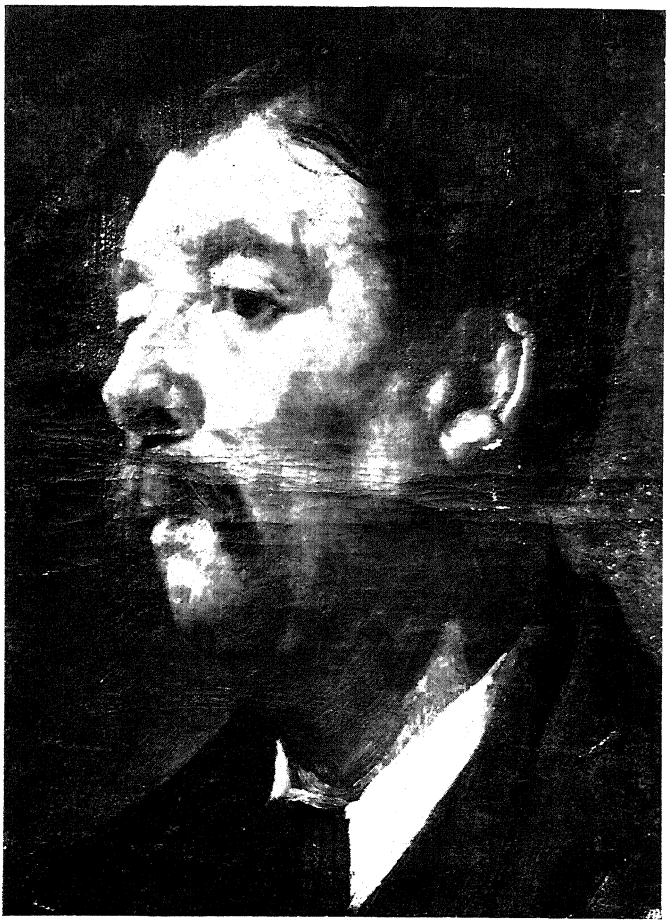
EMILIO SALA Y FRANCES
IRIS

## IRIS

### A113

A girl with red leaves intertwined in her long brown hair clasps pink roses in her hands. She is clad in a gown of pale green material with flowing draperies. The background is shaded from yellow to brown. This is a study for the mural decoration, *The Hours*, on the ceiling of the reception room in the palace of the Infanta Doña Isabel at Madrid, completed in 1902.

Oil on canvas. Height 87 cm.—Width 58 cm. Signed at upper right: *Emilio Sala*. Presented to The Hispanic Society of America in 1911. Reproduced in *Blanco y negro*. July 30th, 1904. año 14.



A263

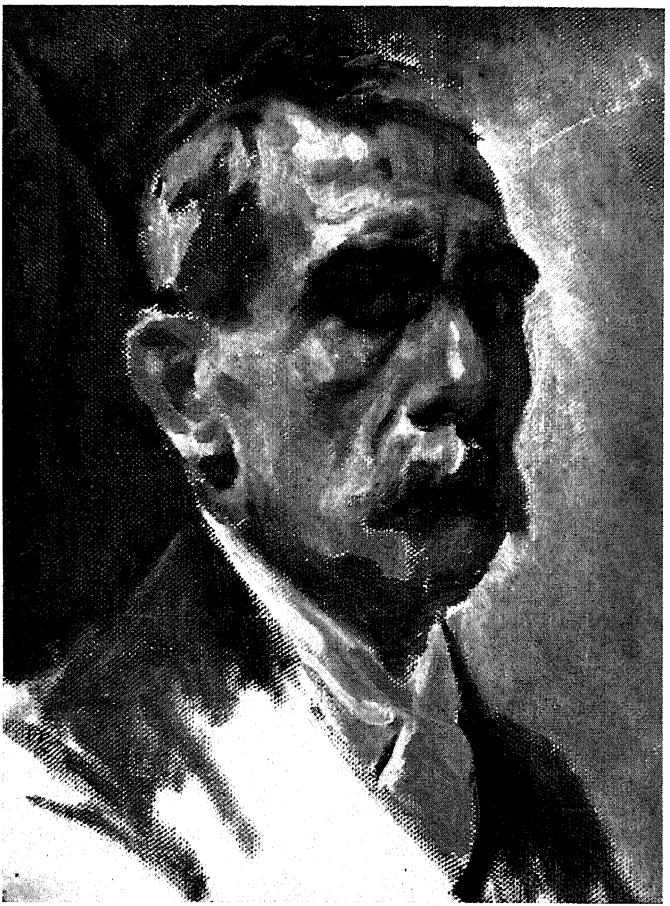
EMILIO SALA Y FRANCES
PORTRAIT OF THE ARTIST

## PORTRAIT OF THE ARTIST

A263

In this bust portrait the artist has a ruddy complexion, dark eyes, and brown hair and mustache and is clad in a dark suit with a white collar and black necktie. The background is dark.

Cracked. Oil on canvas. Height 40.2 cm.—Width 30.7 cm. Presented to The Hispanic Society of America in 1911.



A225

EMILIO SALA Y FRANCES
PORTRAIT OF THE ARTIST

## PORTRAIT OF THE ARTIST

A225

In this unfinished sketch the artist wears a dark coat and a white collar. His hair and mustache are gray and his eyes are dark. The background is painted in two shades of brown.

Oil on canvas. Height 37.6 cm.—Width 31.5 cm. On the back: *A Mr. Archer Huntington profundamente agradecido. Alejandro Moroder Sala Marcela Sala de Moroder.* Presented to The Hispanic Society of America in 1913 by the daughter of the artist, Doña Marcela Sala y Moroder.

A264

EMILIO SALA Y FRANCES
A SKETCH

## A SKETCH

A264

This unfinished sketch shows a group of people in gay costumes: men in white or orange and purple and women in pink or red-brown dresses. The men wear white wigs. At the upper right appears the head of a small black and white dog.

Oil on cardboard. Height 20 cm.—Width 30.5 cm. Presented to The Hispanic Society of America in 1911.

A265

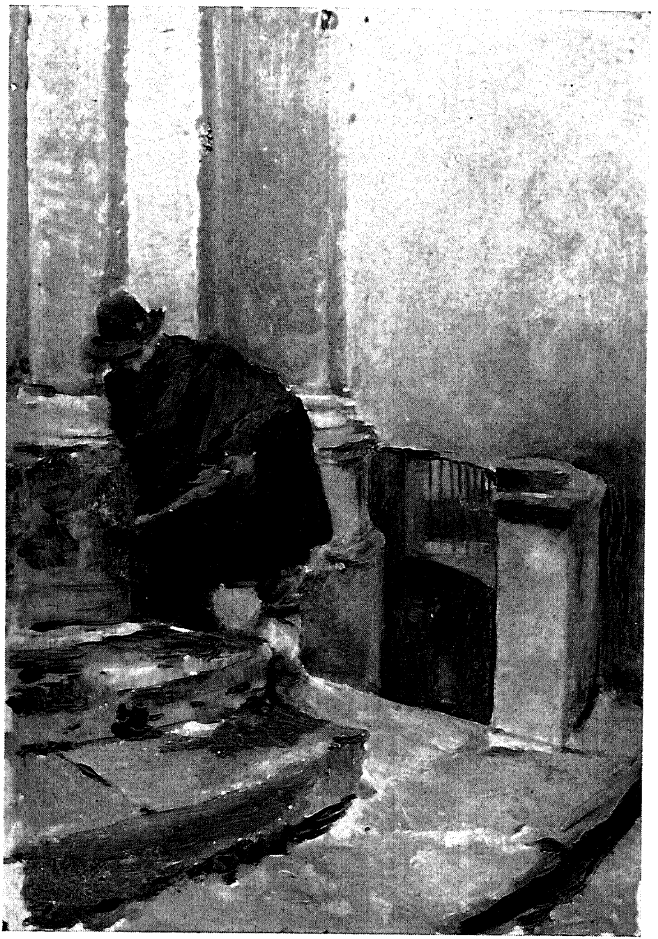
EMILIO SALA Y FRANCES
A SKETCH

## A SKETCH

A265

A lady with brown hair and eyes, dressed in pale gray, is seated in a swing against a background of green foliage. The sketch is unfinished.

Oil on wood. Height 27 cm —Width 21.5 cm. Presented to The Hispanic Society of America in 1911.



A267

EMILIO SALA Y FRANCES
A SKETCH

## A SKETCH

A267

A man wrapped in a black cloak and wearing a black hat with brim drawn over his eyes leans against a gray column beside a flight of steps. The background is gray with rose and blue tones.

Oil on wood. Height 20 cm.—Width 13.2 cm. Presented to The Hispanic Society of America in 1911.

A268

EMILIO SALA Y FRANCES
A SKETCH

## A SKETCH

A268

The sketches on this panel show a pair of hands in the foreground and in the centre the back of a woman clad in brown jacket, gray skirt, and black head covering. Lavender, pale blue, gray, green, and other colours appear in the background of these unfinished sketches.

Oil on wood. Height 26 cm.—Width 16.2 cm. Presented to The Hispanic Society of America in 1911.

## NOTES

(1) Beruete y Moret, Aureliano de. *Emilio Sala.* In *Museum.* February 1911. v. 1, p. 71, *tr.*

(2) Alcántara, Francisco. *Por los estudios, Sala.* In *Blanco y negro.* June 24th, 1905. año 15, *tr.*

## REFERENCES

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FERNÁNDEZ MERINO, A. *Emilio Sala Francés.* In *La Ilustración artística.* September 4th, 1893. p. 570–574.

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— *Sobre unos apuntes de Emilio Sala.* In *Blanco y negro.* June 4th, 1904. año 14.

L., F. N. *Las horas, techo pintado por Emilio Sala.* In *Blanco y negro.* March 1st, 1903. año 13.

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# XVI

## JOAQUIN ARAUJO RUANO

## XVI

Joaquín Araujo Ruano was born at Ciudad Real in 1851. He studied art with Ignacio Suárez Llanos and also at the Royal Academy of *San Fernando*, Madrid. Later he went to Paris where he worked in the *atelier* of Léon Bonnat. In 1871 he exhibited at Madrid his *Game of Guiñole in an Aragonese Posada*, and in 1880, *Soledad* and other pictures. His delicately drawn sketches of the *charras* and *charros* of Salamanca and Ciudad Real, his scenes at the Sevilla fair are in the fine tradition of Valeriano Domínguez Bécquer. Araujo had the same interest in the peasants of the provinces as had Bécquer, and his popular Andalusian types, Galician fishwomen, beggars, and vagabonds are an important contribution to the art of the period. A *Bad Bargain*, a market in the province of Salamanca, was painted by the artist in 1884 and received a second class medal when exhibited. Two paintings are in the *Museo de Arte Moderno*, Madrid: *Where Are We Going?* and *On the March*. Araujo was also an engraver of some talent. His work has been reproduced in various periodicals, *La Ilustración española y americana* in the seventies and the eighties and *Blanco y negro* in the nineties. The artist died in 1894. Comas y Blanco writes: "Araujo was not a prolific painter. Each of his pictures, a direct study of real life, by the actual contemplation of it, was his constant and sole occupation for several months. Partial studies of each and every one of the persons, a long continued discussion with his intimates about the position that each figure should take to represent best the idea which it embodied, Araujo, before beginning a picture, had already scribbled over a ream of paper and covered many metres of canvas. . ." (1).

A168

JOAQUIN ARAUJO RUANO
SALAMANCA

## SALAMANCA

### A168

The *charros* and *charras* of Salamanca are walking about the market place while gray pigs stray near by. The men wear broad-brimmed black hats decorated with pompons, white shirts and dark blue waistcoats or short jackets, brown knee breeches, and white stockings. At the right is a group of women clad in brown, red, or blue. In the background green trees rise above dirt-coloured walls. White clouds cross a pale blue sky.

Panel cracked. Oil on wood. Height 15.5 cm.—Width 23 5 cm. Signed at right: *J. Araujo. 1890.* On the back: *Asunto de Salamanca por Joaquin Araujo H· en Ciudad Real el año de + en Madrid en 1894. Artista premiada en varias Exposiciones nacionales y extranjeras. Dedica este cuadro al Excmo. Sr. D. Archer M. Huntington La que fue su viuda D$^{a}$. Carmen Baeza (hoy S$^{ra}$ de Florit) junio 1919.* Presented to The Hispanic Society of America on June 8th, 1921.

## NOTES

(1) Comas y Blanco, A. *Joaquín Araujo.* In *Blanco y negro.* October 27th, 1894. año 4, p. 684. *tr.*

## REFERENCES

Comas y Blanco, A. *Joaquín Araujo.* In *Blanco y negro.* October 27th, 1894. año 4, p. [683]–685.

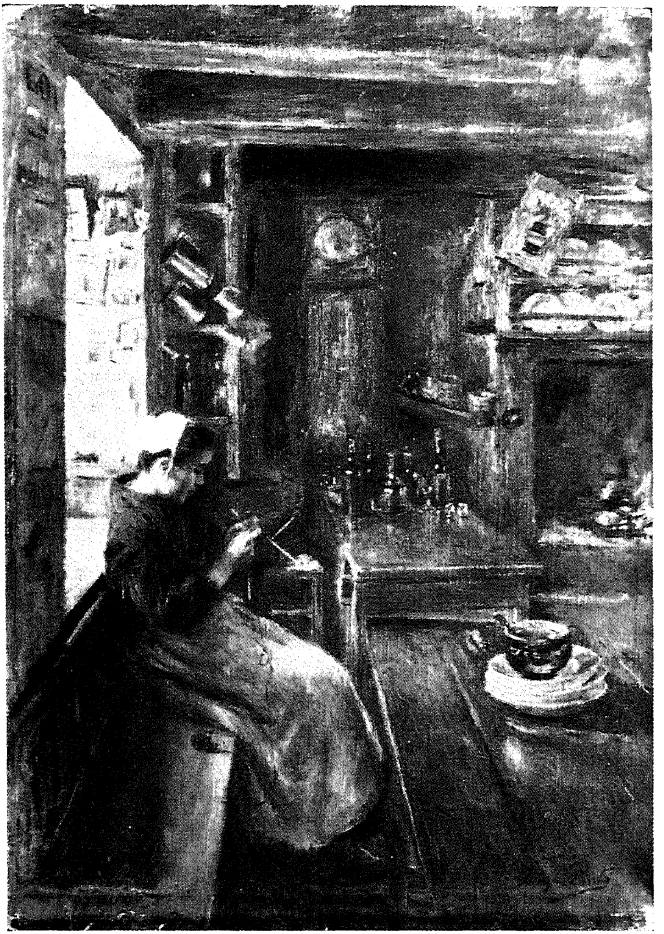
# XVII

# JOSE JULIO DE SOUZA PINTO

## XVII

José Julio de Souza Pinto was born in September 1856 at Angra do Heroismo, the Azores. He studied in the Academy of *Belas Artes* at Porto in 1870. At the Universal Exhibition of 1889, he exhibited *Departure for Work* which received a second class medal. Among his early paintings are *The Lost Boat* (exhibited in 1890 at Paris), *The Nest in the Woods*, *In the Fields*, and *Torn Trousers*. He exhibited at the Paris *Salon* in 1884 the picture, *The Inconsolable Landlord*. At this time Souza Pinto had a studio at Brolles, near Fontainebleau. For the exhibition of the *Grupo do Leão*, Lisboa, he sent the following pictures: *Gathering Potatoes* and *After the Penance*. He completed in 1888 his work called *The Grandfather's Reading Lesson*. *The Return of the Boats* was painted not long after this picture. Souza Pinto spent much of his time at Paris and his painting of two peasant children in a vegetable garden, entitled *Potatoes*, is in the Luxembourg. He received the Cross of the Legion of Honour. In the Paris *Salon* of 1904 he exhibited *The First Rendez-vous* and *The Promise*, in that of 1908 the *Forgotten Rendez-vous* and *After the Naval Combat*. In 1909, 1910, and 1912 the works exhibited were *Sprinkling Clothes*, *The Lovers*, and *The Captive Boat*. The artist was especially fond of portraying peasant women against a landscape background, children at play, or fishermen at work. In the exhibition at Porto in 1911 were such works as *The Wife of the Fisherman*, a nude called *Summer*, and *Evening*, a peasant girl crossing the fields. He again showed his work in Portugal in 1916, having at this time a large number of paintings to exhibit. Among his more recent works are *Mobilized* and *The National Anthem*. An article in the *Ilustração portugueza* may be quoted

as follows, "But Souza Pinto, who is so devotedly absorbed in his art, who always lives so far away in his dreams, never forgets his country, never stops painting its customs and its figures. For this alone he would merit the greatest esteem. Generally the artist who lives in a foreign land becomes expatriated, especially if he is loaded with honours as is Souza Pinto. But our artist has never become expatriated. Ours he is and ours he will remain forever" (1).



A213

JOSE JULIO DE SOUZA PINTO
THE DAUGHTER OF THE TAVERN KEEPER, BRITTANY

## THE DAUGHTER OF THE TAVERN KEEPER
## BRITTANY

A213

A young girl knitting is seated upon a wooden bench. She wears a gray apron, dark dress, and purple shawl, while on her red-brown hair is a white cap. The light from a window behind her falls upon two tables, various pieces of pottery, and a grandfather's clock. At the right a fire burns in the fireplace and above are plates arranged in racks.

Oil on canvas. Height 49.5 cm.—Width 33.5 cm. Signed at right: *Souza Pinto.* Exhibited at the *Salon des Artistes Français,* Paris, 1910. Reproduced in *Os nossos grandes pintores, Souza Pinto.* In *Ilustração portugueza.* May 31st, 1920. p. 368.

## NOTES

(1) *Os nossos grandes pintores, Souza Pinto.* In *Ilustração portugueza.* May 31st, 1920. p. [370], *tr.*

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XVIII

GONZALO BILBAO Y MARTINEZ

## XVIII

Gonzalo Bilbao y Martínez was born on May 27th, 1860 at Sevilla. He began his career by the study of law but soon decided to devote himself to art instead. In 1880 he accompanied José Villegas to Rome, where he worked in the Academy of *San Luca*. In 1887 he received a medal for his *Daphne and Chloe* when this painting was shown at Madrid. A few years later *The Return to the Camp* was exhibited with success. The *Sad Waiting Room* was completed in 1897. The works which followed are among the best of his long career; they include the harvesting scenes in Andalucía and a painting which received a gold medal, *Sunshine in a Huerta*. An occasional picture on a Moorish subject, such as *The Moor's Farewell* and *A Souvenir of Morocco*, show a certain relationship to the art of Fortuny's followers. Bilbao is best known as the painter of the cigar makers of the tobacco factory at Sevilla, and for his large painting on this subject he prepared eleven studies. In reviews of the period the painting is invariably compared to *The Spinners* by Velázquez. It represents a workroom of the factory with a young mother nursing her child in the centre foreground and the other workers pausing to watch her. Light streams through the high windows upon the numerous figures. That the study of light continued to interest the artist his *Leaving the Factory* and *On the Way to the Factory* prove. Other Sevillian subjects are *The Dance of the Seises in the Cathedral at Sevilla*, *The Bridge of Triana*, and *Patio of the Casa de Pilatos*. The artist possesses the Grand Cross of Isabel the Catholic and the Commandership of the Order of Alfonso the Twelfth. He is an officer of the Legion of Honour, a corresponding member of the Royal Academy of *San Fernando*,

Madrid, and was elected to the *Académie des Beaux-Arts* as corresponding member in 1926. When the Infanta Doña Isabel of Bourbon went to the Argentine in 1925 for the Centenary of Independence, Gonzalo Bilbao was a member of the committee which accompanied her. He held an exhibition of his paintings while there. Of his work Sentenach y Cabañas writes, "In his drawing, correct and firm, without the faults of carelessness and violence, he pursued a graceful rhythm in his expression of the principal movement, because of this, his figures, which are not often revised, are restless and have a certain amount of nervous action, to which he owes his ability to interpret feminine types in their liveliest postures and their most graceful gestures" (1)

A2037

GONZALO BILBAO Y MARTINEZ
WORKSHOP IN THE TOBACCO FACTORY, SEVILLA

## WORKSHOP IN THE TOBACCO FACTORY SEVILLA

A2037

The light from the windows in the workshop falls upon women bending over their work. Bright touches of orange, green, or red lighten their dark dresses. The high walls of the room are painted brown, yellow, and blue-green. This painting resembles several of the eleven preliminary studies which the artist made for his large painting *The Cigar Makers of Sevilla.*

Oil on canvas. Height 62.7 cm.—Width 84.1 cm. Signed at right: *G Bilbao Sevilla 1921.* On the frame: "*Taller. Fábrica de Tabacos de Sevilla*". Presented to The Hispanic Society of America on January 16th, 1929.

## NOTES

(1) Sentenach y Cabañas, Narciso. *Gonzalo Bilbao.* In *La Ilustración española y americana.* May 30th, 1914. v. 1, p. 333, *tr.*

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# XIX

# SANTIAGO RUSIÑOL Y PRATS

## XIX

Santiago Rusiñol y Prats was born at Barcelona on February 25th, 1861. He studied with Tomás Moragas, the friend of Fortuny. A few of his early works were exhibited at Barcelona with those of Ramón Casas, with whom he made a trip through Spain in 1884. He then went to Paris and a volume which he published in 1894 *Desde el molino*, illustrated by Casas, describes their life at the French capital. His portraits of his friends, Miguel Utrillo and Ramón Casas, are among his early works. To this period also belong such subjects as *A Parisienne*, *Ecstasy*, *The Novitiate*, and the *Morphine Victim*. In 1896 he published his book *Anant pel món*. His ceiling decorations *Poetry and Painting* were exhibited at Barcelona at this time. Again at Paris Rusiñol formed one of a group of artists living on the Île Saint Louis which included Zuloaga, Uranga, and Jordá. His *Impresiones de arte* is an interesting record of their adventures, for it is illustrated by reproductions of sketches made by Rusiñol, Zuloaga, and others. The book also describes a trip made by the artist and Zuloaga to Italy, Switzerland, and southern Spain. In 1906 Rusiñol held an exhibition at the Georges Petit Galleries, Paris. He received the Legion of Honour and among his medals are those presented for his *Gardens at Aranjuez* in 1908 and his *Salon of the Catholic Kings at Aranjuez* in 1912. In 1910 Rusiñol went to Buenos Aires, where he held a very successful exhibition of his work and sold many paintings. A poet and playwright as well, Rusiñol had to his credit such plays as *L'alegria que passa* and *El jardí abandonat* and a prose-poem *Els caminants de la terra*. His valuable collection, especially rich in ironwork, is housed in his *Museu del "Cau Ferrat"* at Sitges. It was as a painter of the exquisite gardens of

Spain that Rusiñol was best known, and upon his canvases appear the cypresses of the Generalife, the boxwood gardens and fountains of Granada, and the formal charms of Aranjuez. A residence in the Balearic Islands resulted in a series of landscapes, among them *The Garden of the Archduke* and the *Cloister of George Sand, Valldemosa.* The artist died at Aranjuez on June 13th, 1931. In his poem *Jardines*, Pérez de Ayala writes:

Santiago: tus pinceles poetizan
las cosas con clarividente
emoción, y en tus parques se deslizan
las almas silenciosamente (1).

A2034

SANTIAGO RUSIÑOL Y PRATS
*CALVARIO* AT SAGUNTO

## *CALVARIO* AT SAGUNTO

A2034

The white walls of the entrance gate to the *Calvario* are faintly tinged with pink and green from the light in the pale sky. The tall cypresses are green-black. An old woman clad in dark garments kneels by the steps. The artist painted a series of the *Calvarios*, or Stations of the Cross, which includes another view of this one and others at Torrente, Loneja, and Valencia.

Oil on canvas. Height 130.8 cm.—Width 173 4 cm. Signed at right: *S. Rusiñol.* Presented to The Hispanic Society of America on December 1st, 1928. Exhibited at the *Exposición General de Bellas Artes*, Madrid, 1906. Reproduced in Doménech, Rafael. *Santiago Rusiñol.* In *La Lectura.* October-December 1901. v. 3, p. 857; Madrid. *Exposición general de bellas artes. Catálogo.* Madrid [1906] as no. 1069; *Pel & ploma.* September 1st, 1901. v. 3, p. 105.

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(1) Rusiñol y Prats, Santiago. *Jardines d'Espanya.* [Barcelona, 1914] p. 20.

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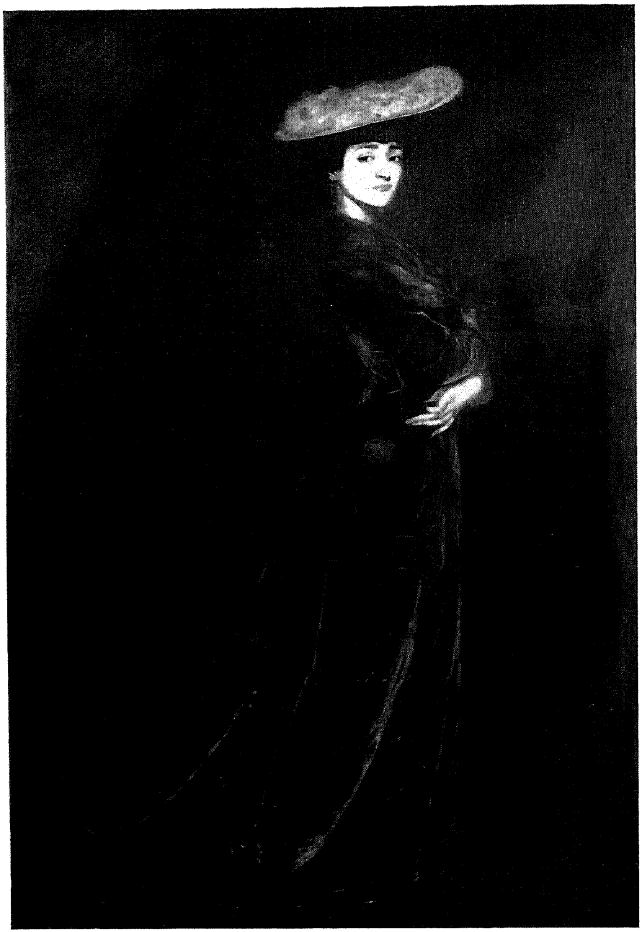
# XX

# ANTONIO DE LA GANDARA

## XX

Antonio de La Gándara was born of Spanish parents at Paris in 1862. He studied with Gérôme and in 1883 received honourable mention for his *Saint Sebastian* at the Paris *Salon*. For many years he worked without often exhibiting, but in 1892 he reappeared at the *Salon* of the Champs-de-Mars and at Durand-Ruel's and had a great success. His portraits of the Countess of Greffulhe, of Madame de Montebello, the Princess de Chimay and the Prince de Sagan brought him an aristocratic patronage. He became one of the most fashionable portrait painters of Paris. His work has been compared to that of Boldini and Sargent. In 1893 at the Champs-de-Mars he exhibited three portraits including the well-known *Woman in Green*. His fantastic *Beauty and the Beast* was painted at this period, and in 1899 he exhibited a landscape of the Luxembourg Gardens, two studies of peasant types, and the portraits of Mademoiselle Henriette Fouquier, Madame Rémy Salvator, and the Princess de Chimay. Although men were not often among his subjects, his portraits of Paul Verlaine, Edouard Conte, and Leconte de Lisle are worthy of special mention. He received the Legion of Honour and the Order of Isabel the Catholic. In 1901 he exhibited at the *Société Nationale des Beaux-Arts*, Paris, *In a Park*, a painting of a young woman elaborately dressed and accompanied by an old woman in black seated in the Luxembourg Gardens. His landscapes rarely took him far from Paris, and it is characteristic that he preferred the formal gardens of Versailles, the Tuileries, and the Luxembourg. He showed several French landscapes in 1913 at the *Salon* as well as a *Don Quixote*, one of his few Spanish subjects. He continued to excel as a painter of fashionable women, the

Countess de Noailles, the Grand Duchess of Mecklembourg, and Madame Ida Rubinstein are among his most interesting models. The artist died at Paris in 1917. Tristan Klingsor writes, "For La Gandara renders what he sees about him and he knows how to observe. He is the painter of his contemporaries. He has cast off the past. Modern town life pleases him and, above all, that of Paris. He lives near the Latin quarter which diverts him with its girls in ridiculous and adorable dresses, with its princesses of the bar in their great plumed hats. And the boulevard, also, attracts him so that once he made a series of *Night Effects*. . . . He never looks for his models in wild nature. He is 'civilized'. He is delicate. He is refined" (1).



A289

ANTONIO DE LA GANDARA
PORTRAIT OF MADAME Y

## PORTRAIT OF MADAME Y

A289

She is clad in a gown of black velvet with brown fur at the neck and a high collar of silver net. A white hat trimmed with curled ostrich tips is placed upon her auburn hair. Her complexion is ivory colour, her lips scarlet, and her eyes dark brown. She holds a red rose in her left hand.

Oil on canvas. Height 200 cm.—Width 119.7 cm. Signed at right: *A de La Gandara.*

## NOTES

(1) Bouyer, Raymond. *A. de la Gandara et son œuvre.* Paris, 1902. p. 7–8, *tr.*

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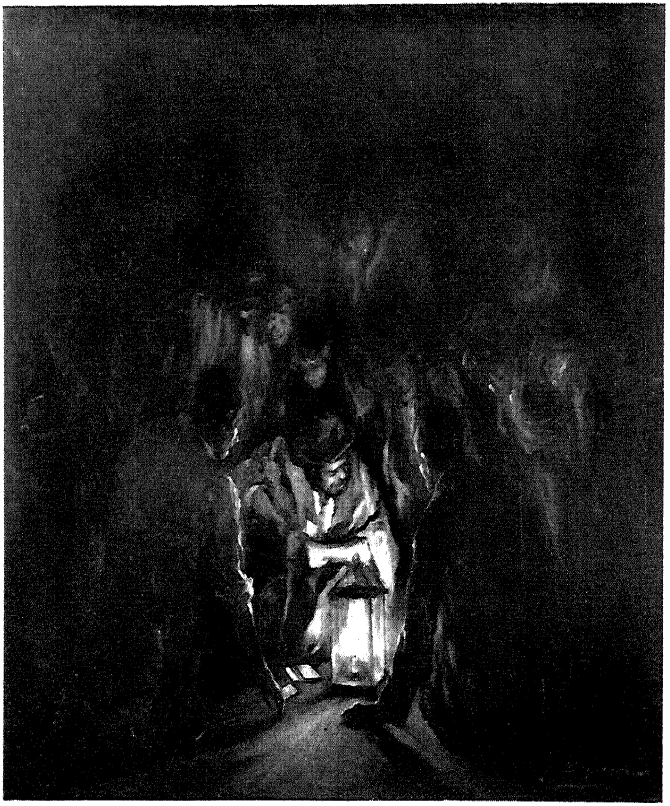
# XXI

# LUIS GRANER Y ARRUFI

## XXI

Luis Graner y Arrufi was born at Barcelona in 1863. At the age of twenty-one he entered the *Escuela de Bellas Artes*, Barcelona. He spent many years in Italy and at Paris where he often exhibited at the *Salon*. The paintings shown at Madrid in 1892 were *The Piquant Story*, *Stories of an Old Woman*, and a *Study*. Other early works were *Worshippers of Bacchus* which received a gold medal at Berlin and *The Forge* which won many rewards and was purchased for Barcelona. From about this period date *The Return from Work*, *Spring Morning*, *The Red Committee*, and *The Last Hour*. The Madrid exhibition of 1904 included *Contrabandists*, *Corner of a Tavern*, and *The Guitarist*. In 1910 and 1912 the artist's works were seen at New York and, in 1914, at New Orleans where his subjects were scenes of Brazil, New York, and Spain. He traveled extensively in Central and South America. Another exhibition took place at the Delgado Museum, New Orleans in 1915. In the next year he was again at New York where his exhibition included portraits of Mrs. Leonard M. Thomas and Mrs. Craig Biddle. Thirty-three canvases of Colorado and New Orleans were shown at the Delgado Museum, New Orleans in 1917 and at the Copley Gallery, Boston. Among the most interesting subjects were a *Corner of a Cabaret, New Orleans; Old Spanish Home, New Orleans*; and a group of working people lunching out-of-doors in the brilliant sunshine of the Bayou Saint John. In 1924 the artist exhibited at New York and again in 1928. He was a member of the *Société Nationale des Beaux-Arts*. Graner was especially interested in depicting the lower types of civilization; misers, beggars, and drunkards were his models, and he placed them on canvas with realistic effect.

Other works show old men gathered in a tavern, workmen about a forge, or contrabandists under guard marching along by the sea. He was very successful in reproducing the effects of light, fires flaming out in the darkness, a procession at night, or the lights of a harbour, and such subjects as night fishing in the Mediterranean. The artist died in May 1929.



A217

LUIS GRANER Y ARRUFI
THE CARD PLAYERS

## THE CARD PLAYERS

A217

A group of rough men are playing cards by the light of a lantern placed upon the ground. Their dark clothes are hardly distinguishable from the sombre background except where the light falls upon a red scarf, blue or brown coat, or a gray shirt sleeve. Other faces peer from the deep shadows to watch the players.

Oil on canvas. Height 50.7 cm.—Width 61 cm. Signed at right: *L Graner*. Formerly in the collection of Mrs. C. H. Culver. Presented to The Hispanic Society of America on January 17th, 1922. Exhibited at the Brandus Galleries, New York. Exhibition of paintings by Luis Graner, 1910; The Lawlor Galleries, New York, 1916.

A1755

LUIS GRANER Y ARRUFI
PEÑISCOLA

## PEÑISCOLA

A1755

A narrow street with white houses on each side leads down to the brilliant blue sea. Before a doorway are seated two women sewing, and children dressed in pink and white garments are playing in the street. Flowers trail from a balcony and long curtains lift in the breeze. Fishing boats with white sails drift beneath a pale blue sky.

Oil on canvas. Height 80 cm.—Width 99.3 cm. Signed at left: *L Graner.*

A1756

LUIS GRANER Y ARRUFI
PEÑISCOLA

## PEÑISCOLA

A1756

Brown rocks surmounted by a stone sea wall jut out over a blue sea. Along the cliffs are brown and white houses. Smoke from one of the chimneys rises towards a gray sky. A few fishing boats with gray sails set out towards a yellow and pink horizon across which float pale gray clouds.

Oil on canvas. Height 80.6 cm.—Width 99.6 cm. Signed at left: *L Graner.*

A219

LUIS GRANER Y ARRUFI
RETURN FROM THE CLUB

## RETURN FROM THE CLUB

A219

An intoxicated man in a black bowler hat and a brown coat over his evening clothes leans against an elderly lady in a green feather hat and a brown fur piece who is reading a newspaper. Seated next to her is a man in a gray suit and hat and next to him a fair-haired girl in a feather-trimmed hat. The scene takes place in a street car.

Oil on canvas. Height 50.5 cm.—Width 60.7 cm. Signed at right: *L Graner*. Presented to The Hispanic Society of America on January 17th, 1922. Exhibited at the Lawlor Galleries, New York, 1916.

A218

LUIS GRANER Y ARRUFI
THE TWO SISTERS

## THE TWO SISTERS

A218

A golden-haired woman in a white evening gown, a rose at her waist, and a pink and green evening wrap over her shoulders, descends the steps to a waiting automobile. Other women in pink and green gowns and men in evening dress appear in the background. Standing by the steps is a poor woman in a dark red dress and a green cloak, who holds a baby in her arms. A little girl stands beside her. The glow of electric lights illuminates the painting.

Oil on canvas. Height 50.8 cm.—Width 60.7 cm. Signed at right: *L Graner*. Presented to The Hispanic Society of America on January 17th, 1922. Exhibited at the Brandus Galleries, New York. Exhibition of paintings by Luis Graner, 1910; The Lawlor Galleries, New York, 1916.

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# XXII

# JOAQUIN SOROLLA Y BASTIDA

## XXII

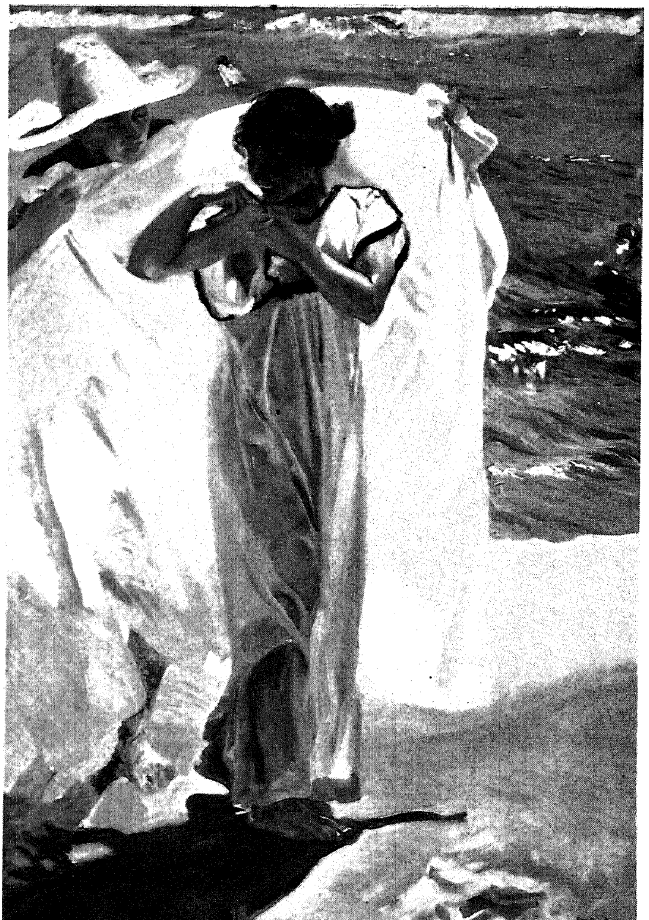
Joaquín Sorolla y Bastida was born at Valencia on February 27th, 1863. His mother, a Valencian by birth, was the daughter of Catalan parents, and his father, an Aragonese, was a native of Cantavieja in the province of Teruel. When Sorolla was two years old, his parents died during a cholera epidemic which swept Valencia. He was then adopted by his maternal aunt, Doña Isabel Bastida, and her husband, Don José Piqueres. In his youth, Sorolla attended the normal school of Valencia, from which he was subsequently removed when it became apparent that he devoted his time to sketching, rather than to his regular studies. He worked for a time in the shop of his uncle who was a locksmith, meanwhile attending classes in drawing at a local school for artisans where he carried off every prize. Encouraged by the unusual aptitude of his nephew, who was later to become one of Spain's foremost artists, Señor Piqueres finally permitted the boy, at the age of fifteen, to enter the Royal Academy of *San Carlos*, Valencia, where he devoted himself to the study of art. He won, almost immediately, the triple prize for colour, drawing from the model, and perspective. It was about this time that a keen friendship developed between Sorolla and Don Antonio García, a well-known Valencian photographer who became the artist's patron and whose daughter, Clotilde, Sorolla subsequently married. During the period of his training at the Academy, the artist made three visits to Madrid, one for the purpose of copying the masterpieces of Velázquez and Ribera in the *Museo del Prado*. The spirit of independence which dominates the work of the artist began to reveal itself when at the age of twenty he painted *The Second of May*, which figured in the Exhibition

of 1884, at Madrid. This painting, awarded the second prize, represents the struggle between the people of Madrid and the French invading army during the Spanish War of Independence. It was painted in the open bull ring of his native town, where in full sunlight, with his models enveloped in smoke, he was able to produce a dramatic and realistic portrayal of the battle. The painting was acquired by the State and now hangs in the *Museo Balaguer* at Villanueva y Geltrú. Returning to Valencia after this first triumph, Sorolla received a scholarship to Rome, awarded by the city. He left Spain in 1885 for Italy, and, after spending several months at Rome where he met the Spanish artists, Pradilla, Villegas, and Sala, he proceeded to Paris accompanied by his friend, Pedro Gil. In Paris the young painter was inspired by the naturalism of Bastien-Lepage and Menzel. After a sojourn of six months in France he returned to Italy and there painted *The Burial of Christ,* one of his few religious pictures, and the canvas entitled, *Father Jofré Protecting a Madman*, now in the Provincial Hospital at Valencia. His scholarship at Rome having terminated, he returned to Spain and established himself at Valencia. Three children, María Clotilde, Elena, and Joaquín, were born of his marriage. Between the years 1889 and 1892 Sorolla was engaged in painting various works of Valencian customs. During this time he painted many water colours and made drawings for newspapers and illustrated magazines. Two important works of this period are *After the Bath* and *Another Marguerite.* The latter painting was awarded a medal of the first class at the International Exposition at Madrid in 1892 and was acquired by the City Art Museum at Saint Louis. At the *Salon* at Paris where Sorolla exhibited for the first time in 1893, he was represented by his painting, *Kissing the Relic.* First place was given to the canvas, *Blessing the Fishing Boat,* which formed part of the exhibition of his works in the Exhibition of 1895, Madrid. While this work was receiving

much admiration in Spain, the artist was acquiring fame at Paris with his two canvases, *The Return from Fishing* and *White Slave Traffic*. The former was purchased by the Luxembourg Museum, Paris. The beach of Valencia was the scene and inspiration of many of Sorolla's gay and brilliant paintings, among them, *Valencian Fishermen*, acquired for the *National-Galerie*, Berlin, in which city it was exhibited in 1896. *Mending the Sail* was exhibited in the *Salon* of Paris in 1897, at Munich in the same year, at Vienna and at Madrid. The painting was awarded gold medals at Munich and at Vienna. In 1899 Sorolla painted *The Bath*, a scene full of life and happiness, and *A Sad Inheritance*, depicting the miseries of afflicted children. The latter canvas, which won for the artist the grand prize at Paris and at Madrid, is now in the Church of the Ascension, New York. From his brush are numerous portraits of royal personages, of the nobility, of his family, of statesmen, novelists, and poets. Sorolla steadily rose to fame. The excellence of his exhibits at the Paris Universal Exposition in 1900 gained for him a medal of honour and his nomination as knight of the Legion of Honour. He was a member of the Royal Academy of *San Fernando*. An exhibition of his paintings at the Georges Petit Galleries, Paris, in 1906 led to his appointment as officer of the Legion of Honour. He was elected a member of The Hispanic Society of America on May 20th, 1908 and was made a medalist of the Society on March 10th, 1909. His paintings were exhibited at the Grafton Galleries, London, in 1908. In the following year he made his first visit to the United States where, under the auspices of The Hispanic Society of America, his works were exhibited at the Society's building at New York, from February fourth to March eighth. They were exhibited at the Buffalo Fine Arts Academy and at the Copley Society of Boston in 1909. In 1911 he again visited America and remained four months, holding exhibitions of his works at Chicago and Saint Louis.

A third visit planned for 1920 was postponed when the artist was suddenly stricken with paralysis, which finally resulted in his death on August 10th, 1923. The last work of Sorolla's brilliant career was the fulfillment of a commission for The Hispanic Society of America, undertaken by the artist in 1911 and completed just before his illness. It consisted of fourteen large mural canvases representing the customs and costumes of the various provinces of Spain. These paintings now form part of the permanent collection of the Society. Aureliano de Beruete y Moret wrote of the artist, "Sorolla saw quickly and with great keenness of discernment that which was agreeable and truthful in the various phases of Impressionism. For works painted in the open air he discarded from his palette brown and black non-transparent colours, which until then had been preferred by painters for rendering shadow. He used on his canvases a great variety of blues, violets, yellows and reds. With these and the judicious use of white, he obtained successful and effective harmony of colours, very brilliant and vigorous" (1).

A1801
JOAQUIN SOROLLA Y BASTIDA
THE PALETTE OF THE ARTIST



A296

JOAQUIN SOROLLA Y BASTIDA
AFTER THE BATH

## AFTER THE BATH

A296

A barefoot boy is holding a white sheet behind a smiling girl. The morning light illumines them, and golden shadows are caught in her cream-coloured gown, and in the reddish-brown of her hair. The warm tone of her skin can be seen through her damp, transparent gown. Narrow bands of blue bind the neck and sleeves, and there is a blue band around her waist. The boy's body is hidden behind the bath sheet which is blowing in the wind. His hat is of pale yellow straw. In the background is a gray-blue sea with shadows of green, brown, and violet, and far out are the white breakers. Three nude bathers are swimming. The clear blue water of the last wave almost touches the heels of the boy and girl. Their shadows lie dark on the sand. Sorolla painted the scene during the summer of 1908.

Oil on canvas. Height 176 cm.—Width 111.5 cm. Signed at right: *J Sorolla y Bastida 1908.* Presented to The Hispanic Society of America in 1909. Exhibited at The Hispanic Society of America, New York. Sorolla exhibition, 1909; Buffalo Fine Arts Academy, Buffalo. Sorolla exhibition, 1909; Copley Society of Boston, Boston. Sorolla exhibition, 1909; Idem. The Spanish school, loan collection, 1912. Reproduced in Brinton, Christian. *Two great Spanish painters: Sorolla and Zuloaga.* In *The Century magazine.* May 1909. v. 78, p. [30]; Caffin, C. H. *Joaquín Sorolla y Bastida.* In *The Burr McIntosh monthly.* May 1909. v. 19, frontispiece (in colour); Doménech, Rafael. *Sorolla, su vida y su arte.* Madrid, 1910. fig. 72 (Biblioteca de arte español v. 1); *Enciclopedia universal ilustrada europeo-americana.* Bilbao, Madrid, Barcelona [c1927]. v. 57, plate 11 facing p. 576; The Hispanic society of America. *Catalogue*

*of paintings . . . loaned for exhibition at the Buffalo fine arts academy.* New York, 1909. p. [62]; Idem. *Catalogue of paintings . . . loaned, for exhibition by the Buffalo fine arts academy . . . and the Copley society of Boston.* New York, Boston, 1909. p. [62]; Idem. *Eight essays on Joaquín Sorolla y Bastida.* New York, 1909. v. 2, p. [259]; *The prospectus of the 13th edition new volumes of the encyclopædia Britannica.* London, New York, 1926. (in colour); *Puck.* August 28th, 1915. p. 14 (in colour); Sorolla y Bastida, Joaquín. *A Spanish painter's view.* In *The Independent.* May 13th, 1909. v. 66. p. 1012; and others.

A2137

JOAQUIN SOROLLA Y BASTIDA
BEACH OF VALENCIA BY MORNING LIGHT

## BEACH OF VALENCIA BY MORNING LIGHT

A2137

Against an azure sky the cream-coloured sails of the fishing boats fill with wind. Blue and violet waves break on the sandy Valencian beach where children are watching a woman dressed in white with a purple-dotted blouse place a brown-haired baby in the water. A dark-haired boy and a boy wearing a yellow straw hat are lying in an opalescent pool of blue water. Their bronzed nude bodies gleam in the sun. A brown-haired girl in a gray skirt and a white and pink blouse is holding a child with golden hair. Reflected in the translucent sea are the sails of the brown and black boats around which play nude or lightly clad children. At the left are fishwives dressed in brown, lavender, blue, and pink. They wear white, yellow, or black kerchiefs. One of them wears a red and black shawl, another a black and white scarf. In the distance is a group of white houses with gray or coral-coloured roofs. Far out on the green sea are the white sails of two fishing boats. Banked along the pink horizon are mauve clouds.

Oil on canvas. Height 76 cm.—Width 105.6 cm. Signed at left: *J. Sorolla y Bastida 1908.* On the back: *N°. 307.* Presented to The Hispanic Society of America on December 5th, 1930. Exhibited at The Hispanic Society of America, New York. Sorolla exhibition, 1909. Reproduced in González Fiol, Enrique. *La mano en plata, de Sorolla, mano votiva.* In *La Esfera.* August 23rd, 1930. año 17, p. 26; Hepburn, E. N. *Sorolla.* New York, 1909. (in colour); The Hispanic society of America. *Catalogue of paintings.* New York, 1909. p. [43]; Idem. *Eight essays on Joaquín Sorolla y Bastida.* New York, 1909. v. 2, p. [305]; *A painter's sudden leap to fame and fortune.* In *The*

*North American.* [Philadelphia] May 16th, 1909; *Rare Sorolla paintings for the New York public.* In *The New York American.* February 28th, 1909.

## BEACHING THE BOAT

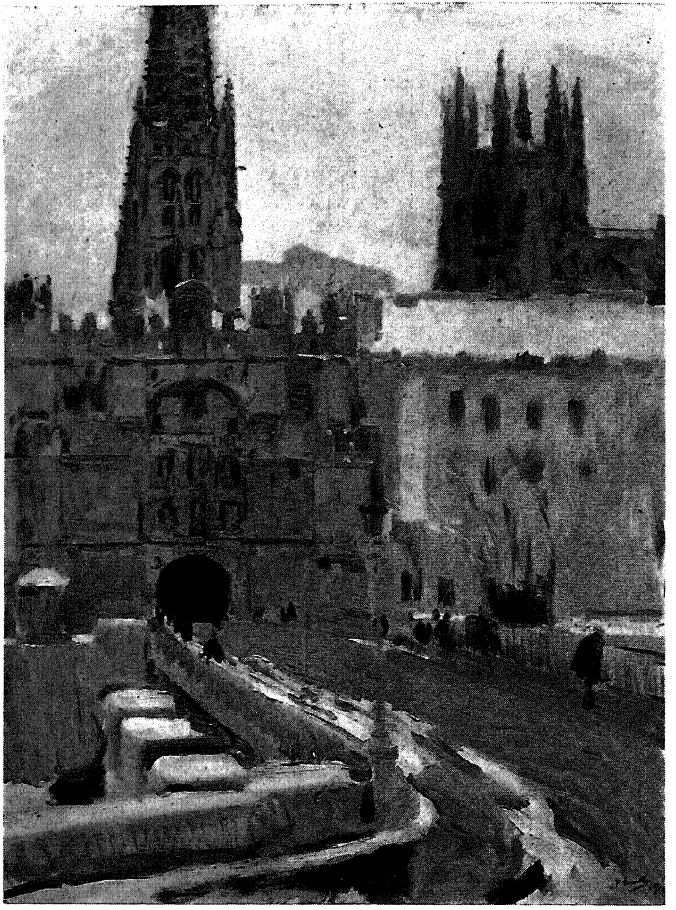
### A58

(*See Frontispiece of Volume II*)

Massive oxen, their brown hides gleaming in the sun, are preparing to beach a gray fishing boat. A man dressed in blue trousers, yellow sash, a plaid shirt of dull red flannel, and a yellow hat holds an iron hook. A bearded fisherman with a blue shirt, gray trousers, and a gray hat guides his oxen. In the green shadow of the sail is a bronzed man in a white shirt, and near him another fisherman, in pinkish-gray trousers and shirt and a gray hat, rides behind the horns of an ox. The sail, yellow in the afternoon sunlight, swells in the wind. Beneath the blue and rose sky the sea is green and iridescent. *Beaching the Boat* was painted during the summer of 1903.

Oil on canvas. Height 294.5 cm.—Width 435 cm. Signed at right: *J. Sorolla y Bastida 1903 Valencia.* Presented to The Hispanic Society of America in 1909. Exhibited at Munich in 1904; *Société des Artistes Français*, Paris, 1905; Georges Petit Galleries, Paris. Sorolla exhibition, 1906; Grafton Galleries, London. Sorolla exhibition, 1908; The Hispanic Society of America, New York. Sorolla exhibition, 1909. Reproduced in Acebal, Francisco. *Sorolla y Bastida.* In *L'Art et les artistes.* 1906. v. 3, p. 164; Brinton, Christian. *Sorolla at the Hispanic society.* In *International studio.* March 1909. v. 37, p. [v]; Doménech, Rafael. *Sorolla, su vida y su arte.* Madrid, 1910. fig. 49 (reproduced as *Sol de la Tarde*) (Biblioteca de arte español v. 1); The Hispanic society of America. *Catalogue of paintings.* New York, 1909. p. [17]; Idem. *Eight essays on Joaquín Sorolla y Bastida.* New York, 1909. v. 2, p. [337]; London. Grafton galleries. *Catalogue of the exhibition of paintings by Señor Sorolla y Bastida at*

*the Grafton galleries.* London, 1908. frontispiece; Méndez Casal, Antonio. *La vida y la obra de Joaquín Sorolla.* In *Social.* September 1923. v. 8, p. 17; Sorolla y Bastida, Joaquín. *A Spanish painter's view.* In *The Independent.* May 13th, 1909. v. 66, p. 1017; and others.



A276

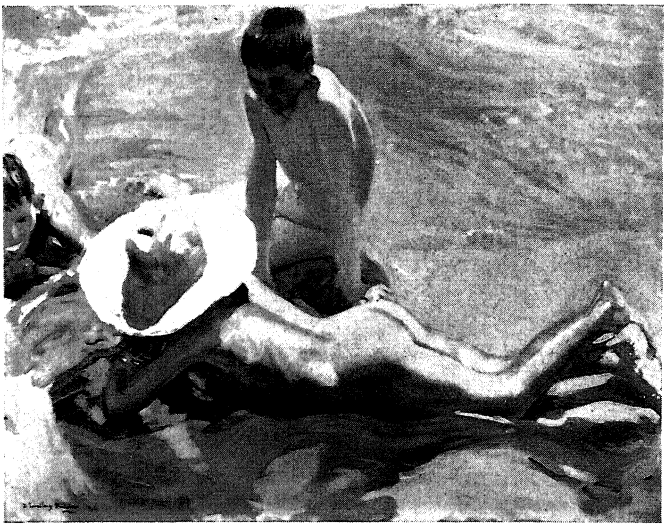
JOAQUIN SOROLLA Y BASTIDA
CATHEDRAL AND GATE OF *SANTA MARIA*, BURGOS

## CATHEDRAL AND GATE OF *SANTA MARIA*, BURGOS

A276

Behind the ancient brown stone gate of *Santa María* rises a tower of the Cathedral. The neighbouring building is a sandy brown, and above it appears the lantern of the Cathedral. By the gateway stands a green sentry box. Dark figures wrapped in capes are crossing the bridge over the Arlanzón. Green and purple shadows lie on the bridge and on the snow melting in the street. The sky is pale and wintry. In the niches over the arch of *Santa María* are the statues of Charles the Fifth, and the Castilian heroes, Nuño Rasura and Laín Calvo, the judges; Diego Porcelos, the legendary founder of Burgos; the Cid Campeador; and Fernán-González, the state-builder. In the superior arch is a statue of the guardian angel of Burgos, and in the niche above is the statue of the Virgin.

Oil on canvas. Height 104 cm.—Width 81.5 cm. Signed at right: *J Sorolla 1910*. Presented to The Hispanic Society of America in 1911.



A2138

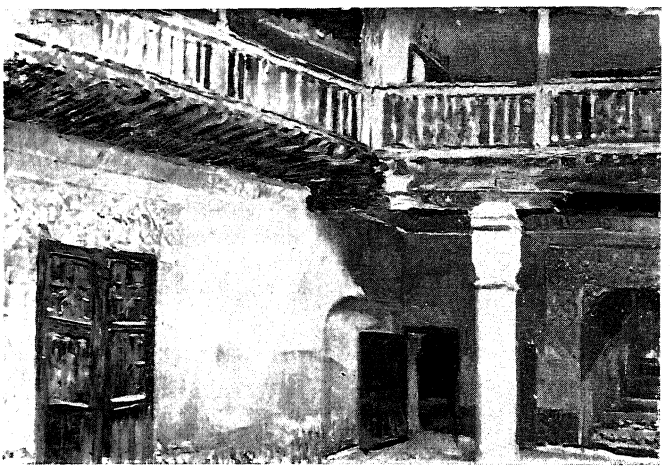
JOAQUIN SOROLLA Y BASTIDA
CHILDREN ON THE BEACH

## CHILDREN ON THE BEACH

A2138

Two nude boys, one wearing a yellow straw hat, are lying in the clear, turquoise-coloured water. Near them sits a dark-haired, dark-eyed boy. The sun gleams on their wet, bronzed bodies, and brown and violet shadows lie on the shallow water.

Oil on canvas. Height 81.2 cm.—Width 105.7 cm. Signed at left: *J. Sorolla y Bastida 1908.* On the back: *N°. 298.* Presented to The Hispanic Society of America on December 5th, 1930. Exhibited at The Hispanic Society of America, New York. Sorolla exhibition, 1909. Reproduced in The Hispanic society of America. *Eight essays on Joaquín Sorolla y Bastida.* New York, 1909. v. 2, p. [277].



A277

JOAQUIN SOROLLA Y BASTIDA
HOUSE OF EL GRECO, TOLEDO

## HOUSE OF EL GRECO, TOLEDO

A277

Around the sunlit court of white plaster runs a wooden gallery, the beams of which are a warm brown and yellow. The tiled staircase and the brown-shuttered window have ornamental frames of moulded plaster. Pale greenish-blue and white glazed tiles form the dado, and the decorative frieze is of moulded plaster. The open door is of brown wood. Sorolla painted the *House of El Greco, Toledo* in the winter of 1906.

Oil on canvas. Height 62.5 cm.—Width 93 cm. Signed at upper left: *J Sorolla Bastida 1906*. On the back: *no. 37*. Presented to The Hispanic Society of America in 1909. Exhibited at The Hispanic Society of America, New York. Sorolla exhibition, 1909. Reproduced in The Hispanic society of America. *Catalogue of paintings*. New York, 1909. p. [29]; Idem. *Eight essays on Joaquín Sorolla y Bastida*. New York, 1909. v. 1, p. [139].

A297

JOAQUIN SOROLLA Y BASTIDA
LEONESE PEASANTS

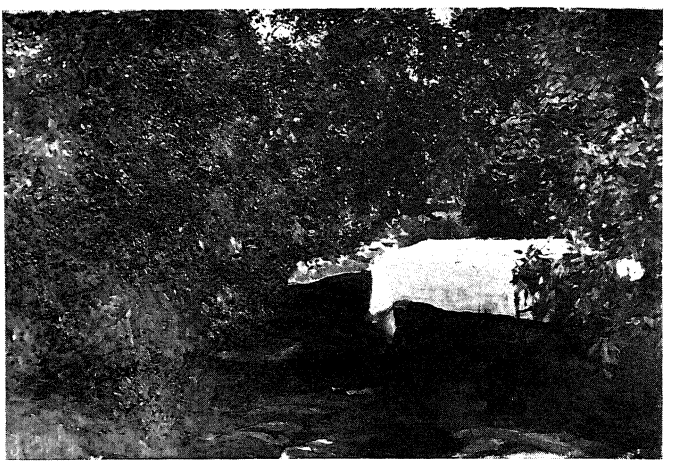
## LEONESE PEASANTS

A297

A gray donkey decked with pink wool trappings stands in the centre of a group of Leonese peasants. Leaning against the donkey is a dark-skinned woman in a green skirt with red and dark blue bands. Over her white blouse she wears a red shawl embroidered in green, and about her head is a red, brown, green, and yellow kerchief. Her black apron has gay blue, pink, and yellow embroideries. She wears red stockings and black shoes with green bows. Behind her is a man in a brown *capa*, green waistcoat, white shirt, and brown hat. At the donkey's head stands a brown-clad peasant holding a brown and white pitcher. Between the lacings of his long breeches appear white underdrawers. The brown cloak of his neighbour hides from view nearly all of the blue and yellow kerchief and red and blue shawl of the woman seated at the end of the bench. Beside her sits a woman in a red kerchief who holds in her brown, black, and red shawl a baby dressed in blue with a pink-ribboned bonnet. An old woman is cutting bread to be put into the brown bowl on the bench beside her. She wears a blue and yellow kerchief, blue shawl, white blouse, black and rose apron, brown skirt, white stockings and black shoes with green bows. The sun casts mauve shadows on the white wall and on the blue and white tiles above the bench. Sorolla painted the *Leonese Peasants* at Madrid in 1907.

Oil on canvas. Height 196.5 cm.—Width 251.3 cm. Signed at left: *J. Sorolla B 1907*. Presented to The Hispanic Society of America in 1909. Exhibited at the Grafton Galleries, London. Sorolla exhibition, 1908; The Hispanic Society of America, New York. Sorolla

exhibition, 1909. Reproduced in Brinton, Christian. *Two great Spanish painters: Sorolla and Zuloaga.* In *The Century magazine.* May 1909. v. 78, p. 28; Doménech, Rafael. *Sorolla, su vida y su arte.* Madrid, 1910. fig. 60, fig. 61-63 (details) (Biblioteca de arte español v. 1); The Hispanic society of America. *Catalogue of paintings.* New York, 1909. p. [135]; Idem. *Eight essays on Joaquín Sorolla y Bastida.* New York, 1909. v. 2, p. [419]; London. Grafton galleries. *Catalogue of the exhibition of paintings by Señor Sorolla y Bastida at the Grafton galleries.* London, 1908. p. 83; and others.



A302

JOAQUIN SOROLLA Y BASTIDA
THE ORANGE GARDEN, ALCIRA

## THE ORANGE GARDEN, ALCIRA

A302

Orange trees surround an open space in which stand two brown chairs and a table covered with a white cloth. The sun shining through the green foliage throws golden light on the leaves and on the path. Where the foliage is most dense the leaves gleam darkly, the ground is russet coloured, and a blue shadow lies on the tablecloth. Between the orange-laden branches, patches of bright blue sky are seen. The artist painted this garden at Alcira during the winter of 1903.

Oil on canvas. Height 65 cm.—Width 97.4 cm. Signed at right: *J Sorolla Bastida 1903*. On the back: *no. 305*. Presented to The Hispanic Society of America in 1909. Exhibited at the Georges Petit Galleries, Paris. Sorolla exhibition, 1906; Grafton Galleries, London. Sorolla exhibition, 1908; The Hispanic Society of America, New York. Sorolla exhibition, 1909. Reproduced in The Hispanic society of America. *Eight essays on Joaquín Sorolla y Bastida*. New York, 1909. v. 2, p. [299].

A304

JOAQUIN SOROLLA Y BASTIDA
THE PEPPERS

## THE PEPPERS

A304

In the gloom of a fisherman's cottage a brown-haired child in a mauve dress stretches out her hand to an earthen bowl of scarlet peppers. A streak of sunlight entering the doorway shines upon her gown and upon the ruddy face of a peasant clad in a green jacket, brown trousers, white shirt, and white *alpargatas*. In the foreground are a brown basket and a dark glazed bowl which reflects the red of the peppers. The scene was painted at Valencia during the summer of 1903.

Oil on canvas. Height 96 cm.—Width 130 cm. Signed at left: *J. Sorolla y Bastida 1903*. On the back: *no. 7*. Presented to The Hispanic Society of America in 1908. Exhibited at the Georges Petit Galleries, Paris. Sorolla exhibition, 1906; Grafton Galleries, London. Sorolla exhibition, 1908; The Hispanic Society of America, New York. Sorolla exhibition, 1909. Reproduced in The Hispanic society of America. *Eight essays on Joaquín Sorolla y Bastida*. New York, 1909. v. 2, p. [435].

A150

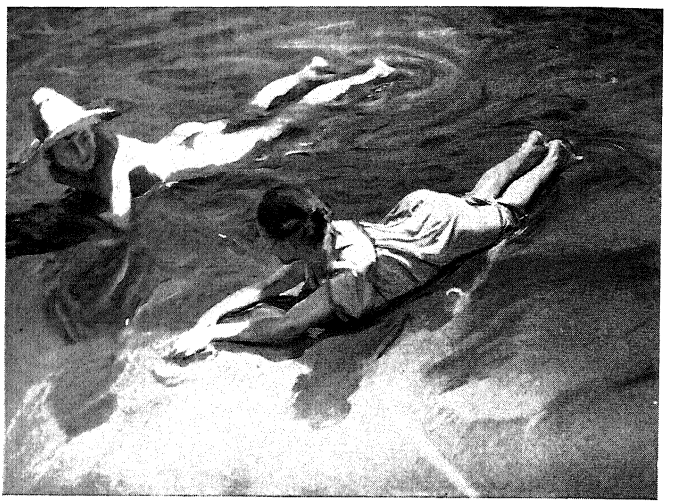
JOAQUIN SOROLLA Y BASTIDA
ROCKS OF THE CAPE, JAVEA

## ROCKS OF THE CAPE, JAVEA

A150

The sea is an intense blue with bits of white foam on the surface. The water changes to a bright green as it swirls around the jutting rocks of Cape *San Antonio*. The rocks vary in colour from the pinkish-tan of the three smaller rocks in the foreground to the deep green and black of the boulder behind them. Where the waves have washed against them their pastel colours have changed to deeper red, brown, and purple tones.

Oil on canvas. Height 63 4 cm.—Width 95 cm. Signed at left: *J. Sorolla Bastida 1905*. Presented to The Hispanic Society of America in 1909. Exhibited at the Georges Petit Galleries, Paris. Sorolla exhibition, 1906; Grafton Galleries, London. Sorolla exhibition, 1908; The Hispanic Society of America, New York. Sorolla exhibition, 1909; Buffalo Fine Arts Academy, Buffalo. Sorolla exhibition, 1909; Copley Society of Boston, Boston. Sorolla exhibition, 1909. Reproduced in The Hispanic society of America. *Catalogue of paintings*. New York, 1909. p. [10]; Idem. *Catalogue of paintings . . . loaned for exhibition at the Buffalo fine arts academy*. New York, 1909. p. [8]; Idem. *Catalogue of paintings . . . loaned, for exhibition by the Buffalo fine arts academy . . . and the Copley society of Boston*. New York, Boston, 1909. p. [8]; Idem. *Eight essays on Joaquín Sorolla y Bastida*. New York, 1909. v. 1, p. [67]; London. Grafton galleries. *Catalogue of the exhibition of paintings by Señor Sorolla y Bastida at the Grafton galleries*. London, 1908. p. 86.



A298

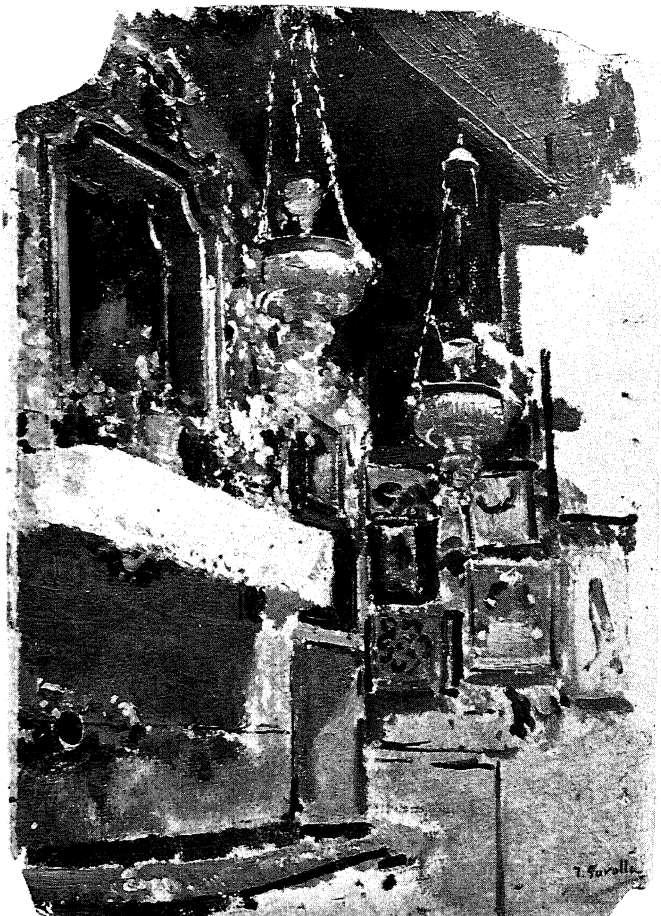
JOAQUIN SOROLLA Y BASTIDA
SEA IDYL

## SEA IDYL

A298

Lying at the water's edge are a fair-skinned boy in a yellow straw hat and a girl in a rose-banded gown of pink cotton. The girl's skin is slightly deeper in tone and her arms have been burned rose-colour. Her light brown hair is curly. Their brown shadows rest lightly on the water which swirls about them in confused patterns of violet, gray, green, and blue. The sun glints on the water and on the moist skin of the children. *Sea Idyl* was painted at Valencia during the summer of 1908.

Oil on canvas. Height 151 cm.—Width 199.3 cm. Signed at right: *J Sorolla y Bastida 1908.* Presented to The Hispanic Society of America in 1909. Exhibited at The Hispanic Society of America, New York. Sorolla exhibition, 1909; Buffalo Fine Arts Academy, Buffalo. Sorolla exhibition, 1909; Copley Society of Boston, Boston. Sorolla exhibition, 1909. Reproduced in Doménech, Rafael. *Sorolla, su vida y su arte.* Madrid, 1910. fig. 73 (Biblioteca de arte español v. 1); The Hispanic society of America. *Catalogue of paintings.* New York, 1909. p. [139]; Idem. *Catalogue of paintings . . . loaned for exhibition at the Buffalo fine arts academy.* New York, 1909. p. [96]; Idem. *Catalogue of paintings . . . loaned, for exhibition by the Buffalo fine arts academy . . . and the Copley society of Boston.* New York, Boston, 1909. p. [96]; Idem. *Eight essays on Joaquín Sorolla y Bastida.* New York, 1909. v. 2, p. [427]; Peñuelas, J. *La casa de Sorolla.* In Sociedad española de excursiones. *Boletín.* 1924. v. 32; and others.




A223

JOAQUIN SOROLLA Y BASTIDA
ALTAR OF SAINT VINCENT FERRER, VALENCIA

## ALTAR OF SAINT VINCENT FERRER, VALENCIA

A223

A painting hangs in a carved golden frame covering the niche which contains the image of the saint. On the white-covered altar are blue jars filled with pink flowers. Below is a well of miraculous water. From the gray ceiling hang two brass lamps. In the background are coloured tiles. The wood beneath the altar is a warm yellow-brown. The floor and walls are gray. The altar of the patron saint of Valencia, Saint Vincent Ferrer, stands in the house in which he was born on January 23rd, 1350. The house belonged to his parents, Guillermo Ferrer and Constanza Miguel y Revert, and, after various transfers, was bought by the city in 1573. The house, now a chapel, is in the *Calle del Mar*, Valencia.

Corners broken. Oil on cardboard. Height 19.3 cm.—Width 13.6 cm. Signed at right: *J. Sorolla.* On the back: *216.* Presented to The Hispanic Society of America in 1909. Exhibited at The Hispanic Society of America, New York. Sorolla exhibition, 1909. Reproduced in The Hispanic society of America. *Eight essays on Joaquín Sorolla y Bastida.* New York, 1909. v. 2, p. [121].

A210

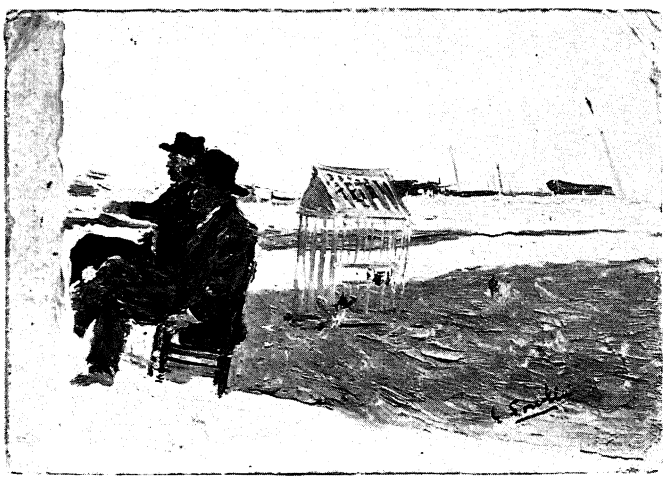
JOAQUIN SOROLLA Y BASTIDA
THE BEACH, BIARRITZ

## THE BEACH, BIARRITZ

A210

Along the circular roadway leading up to the hotels of Biarritz stroll ladies of fashion in their summer gowns. The sandy yellow beach and the blue sea are gay with the white, scarlet, and black figures of the bathers. The brilliant sunshine dapples the sapphire blue sea with luminous flecks of yellow, green, and purple. The foreground is in shadow.

Oil on cardboard. Height 16 cm.—Width 22 cm. Signed at left: *J Sorolla. B. 1905.* On the back: *150. Parker.* Presented to The Hispanic Society of America on November 18th, 1922. Exhibited at The Hispanic Society of America, New York. Sorolla exhibition, 1909. Reproduced in The Hispanic society of America. *Eight essays on Joaquín Sorolla y Bastida.* New York, 1909. v. 1, p. [447].



A201

JOAQUIN SOROLLA Y BASTIDA
THE BEACH, VALENCIA

## THE BEACH, VALENCIA

A201

Two men clad in gray and black suits sit tilted back on their small brown chairs inspecting some object beside the white wall. Behind them stretches the dark shadow of the house. On the sand are bright cocks and a flimsy chicken coop. Beyond it a green field is bathed in sunshine, and in the background are the tall masts of the brown fishing boats and the green haze of the summer sky.

Oil on cardboard. Height 8.6 cm.—Width 12.1 cm. Signed at right: *J Sorolla*. On the back: *233*. Presented to The Hispanic Society of America on November 18th, 1922. Exhibited at The Hispanic Society of America, New York. Sorolla exhibition, 1909. Reproduced in The Hispanic society of America. *Eight essays on Joaquín Sorolla y Bastida*. New York, 1909. v. 2, p. [151].

A202

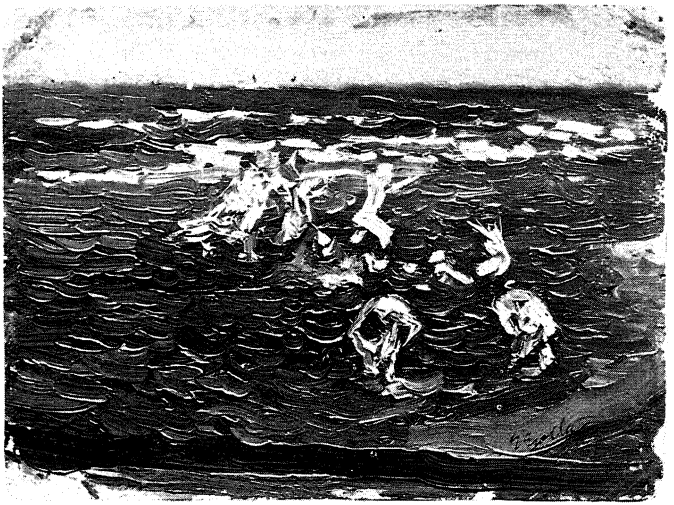
JOAQUIN SOROLLA Y BASTIDA
THE BEACH, VALENCIA

## THE BEACH, VALENCIA

A202

A group of fishwives, their pastel gowns blown gently by the wind, await the return of the boats. Sunlight falls softly upon their white, blue, or black kerchiefs and shawls, upon their blue, rose, and lavender blouses, and upon the folds of their blue, brown, tan, or lavender skirts. The sea is green and translucent beneath a dull blue sky.

Oil on cardboard. Height 8.6 cm.—Width 11.8 cm. Signed at left: *J Sorolla.* On the back: *243.* Presented to The Hispanic Society of America on November 18th, 1922. Exhibited at The Hispanic Society of America, New York. Sorolla exhibition, 1909. Reproduced in The Hispanic society of America. *Eight essays on Joaquín Sorolla y Bastida.* New York, 1909. v. 2, p. [169].



A205

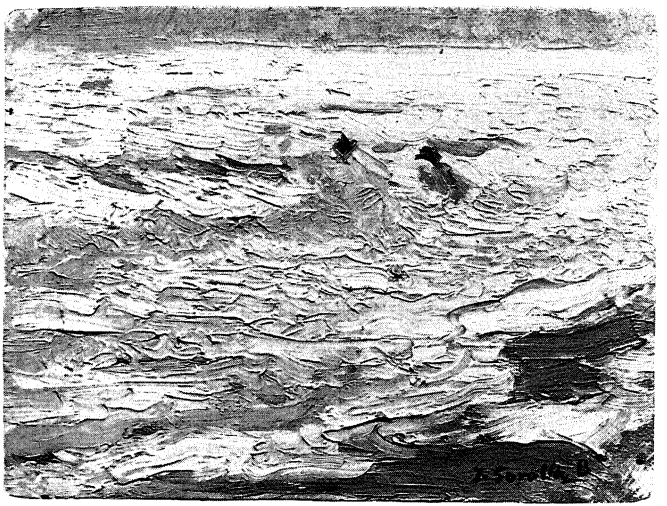
JOAQUIN SOROLLA Y BASTIDA
THE BEACH, VALENCIA

## THE BEACH, VALENCIA

A205

Nude bathers are playing in the surf of the dark sea. Shadows of green and purple lie on the blue water. On the gray horizon appear two red ships.

Hole punched at each corner. Oil on cardboard. Height 11.2 cm. —Width 15 cm. Signed at right: *J Sorolla.* On the back: *166.* Presented to The Hispanic Society of America on November 18th, 1922. Exhibited at The Hispanic Society of America, New York. Sorolla exhibition, 1909. Reproduced in The Hispanic society of America. *Eight essays on Joaquín Sorolla y Bastida.* New York, 1909. v. 2, p. [29].



A208

JOAQUIN SOROLLA Y BASTIDA
THE BEACH, VALENCIA

## THE BEACH, VALENCIA

A208

Beneath a mauve sky two figures are bathing in the sparkling blue and yellow waves. In the foreground are patches of purple sand glistening in the sun.

Oil on cardboard. Height 11.3 cm.—Width 15 cm. Signed at right: *J. Sorolla B.* On the back: *173.* Presented to The Hispanic Society of America on November 18th, 1922. Exhibited at The Hispanic Society of America, New York. Sorolla exhibition, 1909. Reproduced in The Hispanic society of America. *Eight essays on Joaquín Sorolla y Bastida.* New York, 1909. v. 2, p. [41].

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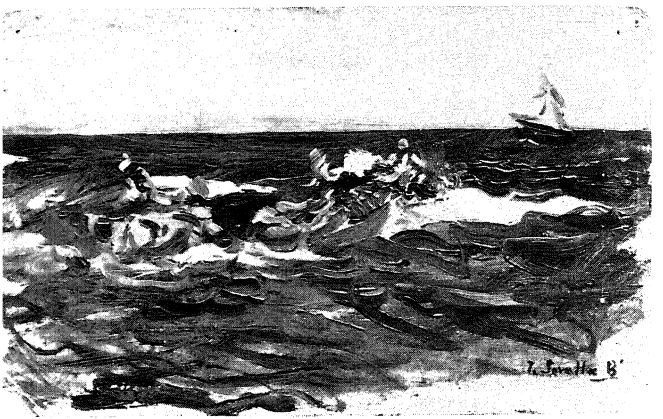


1209

JOAQUIN SOROLLA Y BASTIDA
THE BEACH, VALENCIA

## THE BEACH, VALENCIA

A209

Green waves break in white foam about the yoked brown oxen toiling with their masters to bring in a black fishing boat. The men, dressed in blue, scarlet, and white, ride astride the oxen. Further out waits a black boat with a brown sail rosy in the light of late afternoon. A faint pink glow is spreading from the horizon over the aquamarine sky.

Lower corners broken. Oil on cardboard. Height 13.4 cm.—Width 21.8 cm. Signed at right: *J. Sorolla B.* On the back: *187.* Presented to The Hispanic Society of America on November 18th, 1922. Exhibited at The Hispanic Society of America, New York. Sorolla exhibition, 1909. Reproduced in The Hispanic society of America. *Eight essays on Joaquín Sorolla y Bastida.* New York, 1909. v. 2, p. [67].

A211

JOAQUIN SOROLLA Y BASTIDA
THE BEACH, VALENCIA

## THE BEACH, VALENCIA

A211

A man in a faded blue and yellow shirt with a deep blue kerchief around his neck is sitting in a fishing boat of weathered brown and green wood. His bronzed face is slightly lighter in tone than his dark brown hat. In the foreground crouches a man in a dark blue shirt, brown trousers, and yellow straw hat. The cream-coloured sail has shadows of blue and yellow. On the brown sand beyond are two boats of reddish-brown and black. The sky is faintly yellow.

Oil on canvas. Height 16.7 cm.—Width 24.8 cm. Signed at right: *J. Sorolla. B.* On the back: *196.* Presented to The Hispanic Society of America on November 18th, 1922. Exhibited at The Hispanic Society of America, New York. Sorolla exhibition, 1909. Reproduced in The Hispanic society of America. *Eight essays on Joaquín Sorolla y Bastida.* New York, 1909. v. 2, p. [85].

A224

JOAQUIN SOROLLA Y BASTIDA
THE BEACH, VALENCIA

## THE BEACH, VALENCIA

A224

A group of children clad in red, blue, and pink garments are playing beside the blue sea. Near them stands a yellow chair. The waves break on dark sand mottled with patches of green and burnt orange.

Oil on cardboard. Height 10.1 cm.—Width 17.2 cm. Signed at left: *J Sorolla B.* On the back: *259.* Presented to The Hispanic Society of America in 1909. Exhibited at The Hispanic Society of America, New York. Sorolla exhibition, 1909. Reproduced in The Hispanic society of America. *Eight essays on Joaquín Sorolla y Bastida.* New York, 1909. v. 2, p. [193].

A203

JOAQUIN SOROLLA Y BASTIDA
GARDEN, VALENCIA

## GARDEN, VALENCIA

A203

In the verdant growth of a Valencian *hueria* stands a tree, the violet tones of which are repeated in the dull sands and in the brown wood of the barrel beside the path. In the olive-green foliage are bright-coloured blossoms. A summer haze covers all but a patch of blue sky.

Oil on cardboard. Height 8.5 cm.—Width 12.2 cm. Signed at left: *J Sorolla B.* On the back: *228.* Presented to The Hispanic Society of America on November 18th, 1922. Exhibited at The Hispanic Society of America, New York. Sorolla exhibition, 1909. Reproduced in The Hispanic society of America. *Eight essays on Joaquín Sorolla y Bastida.* New York, 1909. v. 2, p. [143].

A207

JOAQUIN SOROLLA Y BASTIDA
LEON

## LEON

A207

Leonese peasants crowd around market stands with red and white awnings. The women are dressed in stiff skirts of green, black, and brown material with red or green bands. Over their white, red, or green blouses they wear red, blue, and black shawls. Their kerchiefs are of gay red, blue, and black materials. The men, with cloaks slung over their shoulders, are clad more sombrely in blue, brown, and black garments.

Oil on cardboard. Height 10.1 cm.—Width 16.9 cm. Signed at right: *J. Sorolla.* On the back: *252.* Presented to The Hispanic Society of America on November 18th, 1922. Exhibited at The Hispanic Society of America, New York. Sorolla exhibition, 1909. Reproduced in The Hispanic society of America. *Eight essays on Joaquín Sorolla y Bastida.* New York, 1909. v. 2, p. [181].

A204

JOAQUIN SOROLLA Y BASTIDA
MARKET, LEON

## MARKET, LEON

A204

About the sunny walls of an arcade, throng country folk in the brilliant costumes of León. The women wear full skirts of bright green, blue, rose, and brown materials and blouses of duller hue. About their shoulders are brightly coloured shawls. Blue, pink, black, and scarlet kerchiefs bind their heads.

Oil on cardboard. Height 10.2 cm —Width 16.9 cm. Signed at right: *J Sorolla B.* On the back: *222.* Presented to The Hispanic Society of America on November 18th, 1922. Exhibited at The Hispanic Society of America, New York. Sorolla exhibition, 1909. Reproduced in The Hispanic society of America. *Eight essays on Joaquín Sorolla y Bastida.* New York, 1909. v. 2, p. [133].

A206

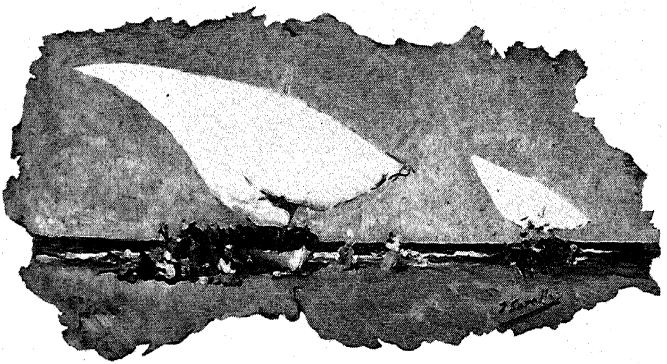
JOAQUIN SOROLLA Y BASTIDA
SAN SEBASTIAN

## SAN SEBASTIAN

A206

In the brilliant sunshine of San Sebastián a few summer visitors watch three gray ships in the bay. The waves washing on the sand reflect the blue sky. The bay is deep blue in colour. A lady in a black gown carries a brown parasol; another dressed in blue carries a scarlet-clad child and a white parasol; the children wear blue, white, and pink garments.

Oil on wood. Height 9.9 cm.—Width 17 cm. Signed at left: *J Sorolla B.* On the back: *272. 27s.* Presented to The Hispanic Society of America on November 18th, 1922. Exhibited at The Hispanic Society of America, New York. Sorolla exhibition, 1909. Reproduced in The Hispanic society of America. *Eight essays on Joaquín Sorolla y Bastida.* New York, 1909. v. 2, p. [217].



A1905

JOAQUIN SOROLLA Y BASTIDA
SEASCAPE
(Detail from a Palette *La Flor del Arte Valenciano*)

## SEASCAPE

(Detail from a Palette *La Flor del Arte Valenciano*)

A1905

Fishing people swarm about a black and white boat resting on its ways in the brown sand. They are dressed in rose, brown, blue, and white. Dark oxen are dragging a second fishing boat in through the surf of the green sea. Against a clear blue sky the white sails fill with wind.

Oil on wood. Height 15 cm.—Width 36 cm. Signed at right: *J Sorolla*. Presented to The Hispanic Society of America on June 13th, 1925.

SKETCHES FOR

*COLUMBUS LEAVING PALOS*

These sketches were made for the painting *Columbus Leaving Palos* (New York. Ryan Collection). The model chosen by Sorolla to pose as Columbus was the Duke of Veragua, a descendant of the gallant Admiral. This collection including thirty-nine drawings was presented by Sorolla to The Hispanic Society of America.

JOAQUIN SOROLLA Y BASTIDA
COLUMBUS LEAVING PALOS
*New York. Ryan Collection*

A18

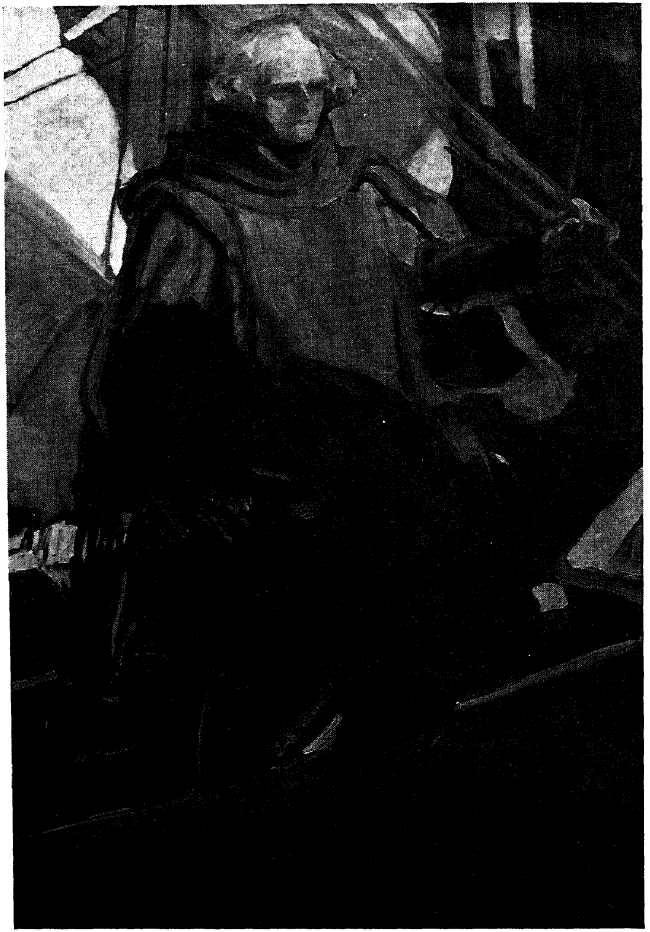
JOAQUIN SOROLLA Y BASTIDA
A SKETCH

## A SKETCH

### A18

It is night, and the Admiral again takes his place by the lantern at the stern. The wind sweeps the folds of his brown cloak about him and blows the white hair back from his face. The light from the lantern casts a red glow upon him. Beyond the ship one of the caravels rolls in the wash of the seas. The time may be shortly after sunset, for "He had also ordered that the vessels should all unite at sunrise and sunset, because these two times are more suitable for seeing a long distance on account of the disappearance of the mists" (2).

The canvas is pieced. Oil on canvas. Height 137 cm.—Width 118.5 cm.



A19

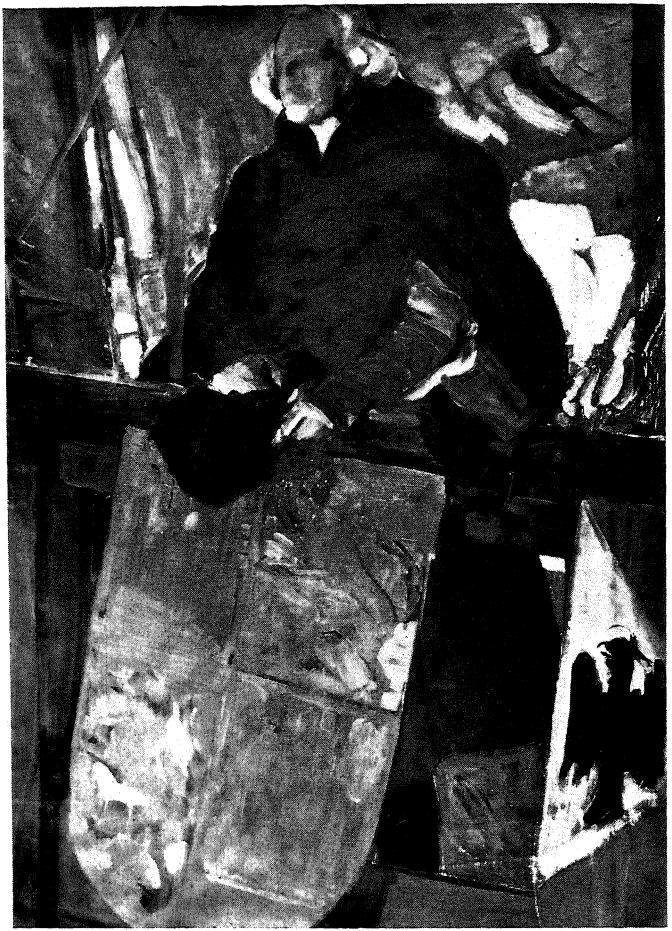
JOAQUIN SOROLLA Y BASTIDA
A SKETCH

## A SKETCH

A19

A sturdy figure in his short brown cloak, Columbus stands on deck, his left hand grasping the rigging. Behind him gray sails fill in the wind. The lower half of the picture is in shadow, but a strong light falls upon the figure of Columbus. His face is illuminated; he gazes across the sea as though already the land to the west had appeared on the horizon.

Oil on canvas. Height 150 cm.—Width 92.5 cm.



A20

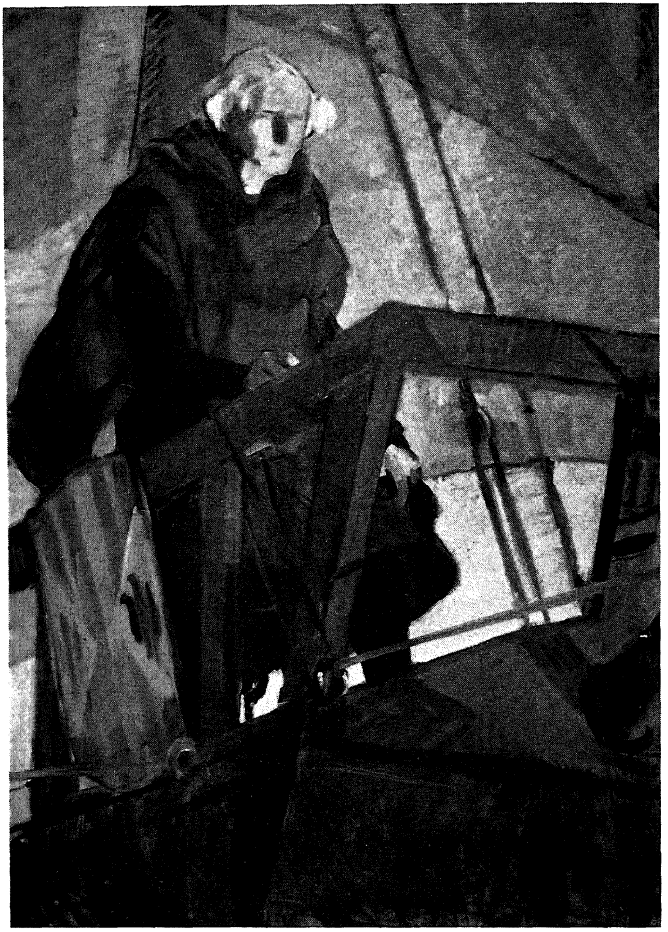
JOAQUIN SOROLLA Y BASTIDA
A SKETCH

## A SKETCH

### A20

Columbus looks intently ahead, his hand resting upon the gunwale. He wears a dark brown cloak. Las Casas says of him, "because he was very devoted to Saint Francis, he dressed in brown" (3). Fastened to the gunwales are the coats of arms (unfinished) of Castilla and León and of Aragón-Sicily. Beyond the gray sail in the background is seen blue sky.

Oil on canvas. Height 150 cm.—Width 106.5 cm.



A21

JOAQUIN SOROLLA Y BASTIDA
A SKETCH

## A SKETCH

A 21

"And he sailed on his course to the West". The Admiral is seen on the poop deck of the *Santa María*. Beyond the sweep of the lateen sail is a sky of translucent blue. A pink light as of dawn casts a reflection on the gray sail. Fastened to the gunwale is the coat of arms of Aragón-Sicily.

Oil on canvas. Height 149.5 cm.—Width 124 cm.

A22

JOAQUIN SOROLLA Y BASTIDA
A SKETCH

## A SKETCH

### A22

Again on the deck of his flagship, Columbus rests his arms on the gunwale, his cap in his left hand. Gray sails and blue sky form the background. Clad in a light brown cloak, his white hair uncovered, Columbus here appears much as Las Casas described him, "he was tall, above the average; his face elongated and commanding; his nose aquiline; his eyes blue; his colouring fair, verging on the florid; his beard and hair, when he was a youth, blond, although they turned white very early because of his troubles" (4).

Oil on canvas. Height 122.5 cm.—Width 79.8 cm.

A23

JOAQUIN SOROLLA Y BASTIDA
A SKETCH

## A SKETCH

A23

The Admiral stands on the starboard side of the ship near a royal standard. He is clad in dark hose and a dark brown doublet, the sleeves of which are slashed showing white material. A long brown cloak falls in many folds to his heels. Shields are fastened to the gunwale, where a falconet is mounted. At the right beyond the ship, gleam the white sails of one of the caravels.

Oil on canvas. Height 96.2 cm.—Width 66.2 cm.

A24

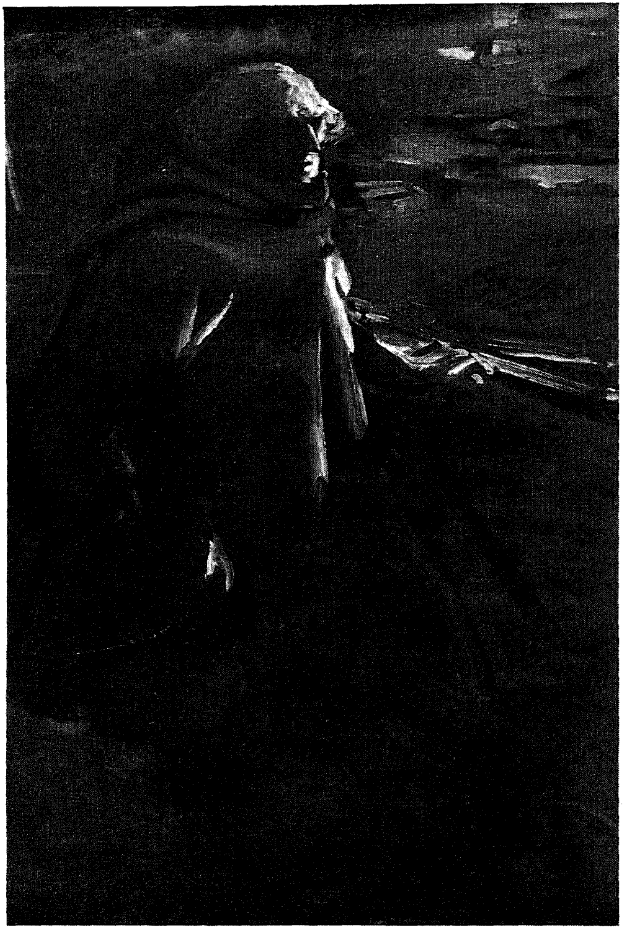
JOAQUIN SOROLLA Y BASTIDA
A SKETCH

## A SKETCH

A24

Clad in his brown cloak Columbus halts by the gunwale upon which is mounted a falconet. The coats of arms of Aragón-Sicily and of Castilla and León add bright touches of colour. Sunlight falls across the deck. The blue sky forms a brilliant background.

Oil on canvas. Height 104.5 cm.—Width 52.5 cm.



A25

JOAQUIN SOROLLA Y BASTIDA
A SKETCH

## A SKETCH

A25

A gray shadow hardly distinguishable from the darkness surrounding him, the Admiral watches on deck at night. A light which seems to come from a distance casts a radiance, pale and unearthly, upon his cloaked figure. He faces steadfastly towards the darkness beyond the ship.

Oil on canvas. Height 115 cm.—Width 61 5 cm.

A26

JOAQUIN SOROLLA Y BASTIDA
A SKETCH

## A SKETCH

A26

With his back to the mainsail which bears a red cross, Columbus faces the stern of his ship. He wears black hose and shoes and a short brown cloak with a hood which could be drawn over the head in stormy weather. To the right a falconet is mounted on the gunwale. Beyond the blue-gray sea is a sunset sky of lemon-yellow. Blue shadows cast by the sail accentuate his sharply cut features.

Oil on canvas. Height 109.5 cm.—Width 73.3 cm.

A334

JOAQUIN SOROLLA Y BASTIDA
A SKETCH

## A SKETCH

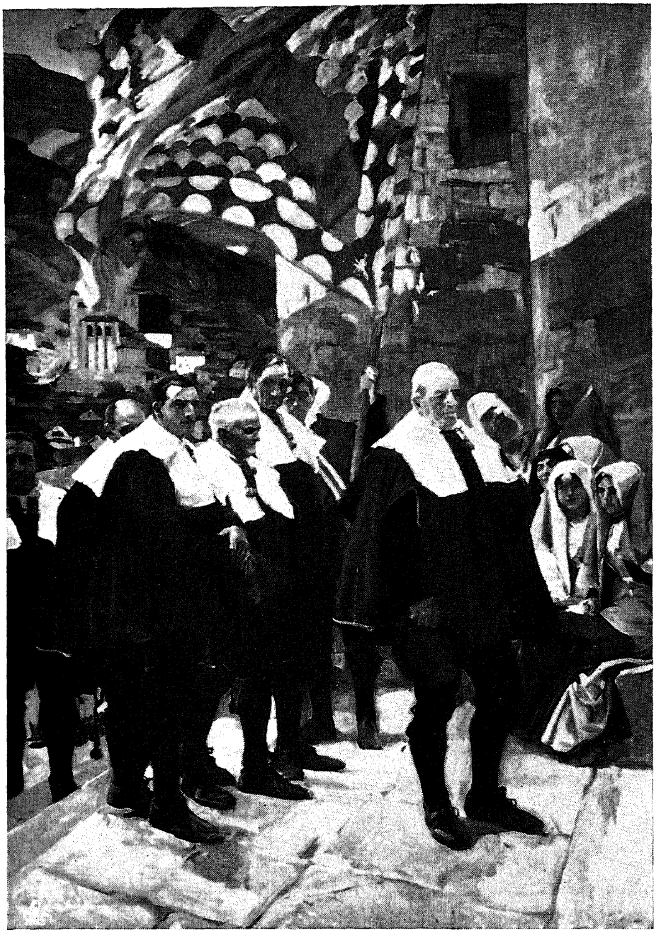
### A334

This sketch is a detail copied from the painting *The Virgin of the Conquistadores* by Alejo Fernández. The picture was at one time the central panel of an altarpiece in the *Casa de Contratación*, Sevilla, and later the property of the King. In the sketch the head at the right is a detail from one of the figures at the Virgin's right in the large painting. The ruddy complexion and the blond hair make it seem possible that this is a portrait of Columbus. He is clad in brown. Next to him is a man in a red cap. The yellow-haired man at the left in the sketch is a detail from one of the figures at the Virgin's left in the painting. Part of the background is sketched in with brown paint.

Oil on cardboard. Height 19 cm.—Width 23.9 cm. At upper left: *Estudio hecho del cuadro La Virgen de los M Mareant* [es] *Alcazar de Sevilla 1910.*

PROVINCES OF SPAIN

At Paris, on November 26th, 1911, an agreement was signed between Joaquín Sorolla y Bastida and the President of The Hispanic Society of America, in which the artist undertook to prepare a series of paintings representing Spain of to-day. The work was to be delivered in about five years. The war and many other difficulties delayed the shipment of the canvases until 1922, when they were received at New York. Soon after painting the last of the series, in 1920, the artist was stricken by paralysis. He died on August 10th, 1923.



A1802

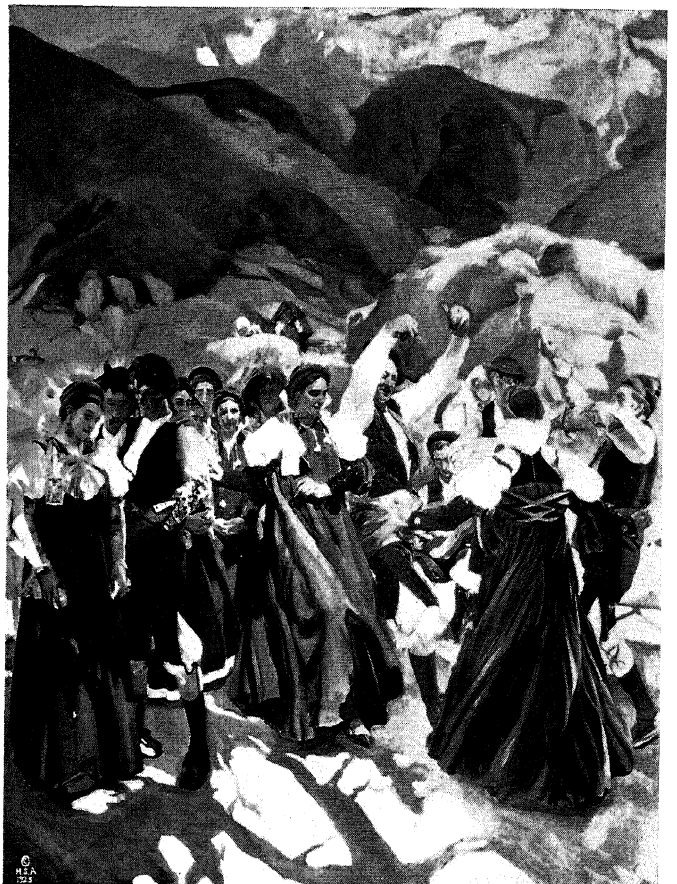
JOAQUIN SOROLLA Y BASTIDA
NAVARRA

## NAVARRA

### A1802

Seven *roncaleses*, with heads bared, halt in the shadow at the entrance of a building. The sombre black of their costumes is relieved by red braid and white collars. Foremost is a white-haired man with stern features and martial air. A young *roncalês* to the left of the group carries a banner, upon whose field of blue, green, white, and yellow is a saltier in red. Women in the right foreground watch the scene. They wear scarlet hoods, bordered with white and pale blue silk, and dark blue overskirts with wide scarlet facing. In the background, at the foot of brownish-green hills, lies the town of Roncal.

Oil on canvas. Height 349 cm.—Width 230 cm. Reproduced in *Arte hispano. Joaquín Sorolla y Bastidas* [sic]. In *Venezuela.* June 30th, 1926; *La magia del arte pictórico español crea en Nueva York un nuevo monumento al genio vibrante de la raza.* In *La Prensa.* January 22nd, 1926. p. 5; M'Cormick, W. B. *Sorolla's pictures in Hispanic museum.* In *New York American.* January 31st, 1926. p. 10.



A1803

JOAQUIN SOROLLA Y BASTIDA
ARAGON

# ARAGON

## A1803

A group of peasants of the Valley of Ansó are celebrating a festival. Their green, brown, red, and violet costumes stand out against a background of bare, olive-brown hills. Keeping time to a tune played by guitarists, two couples are whirling through the brisk steps of the Aragonese *jota*. In the left foreground, two young men stand near a blushing *ansotana*. She wears green earrings and a twisted red coif. Her dress, like those of the other women, is green with a high white collar and puffed sleeves. Several of the men have bright-dyed kerchiefs knotted around their heads. Their brown breeches, slit at the sides to display white drawers, are tied together by cords at the knee. The shadow of a tree lies across the foreground. From behind a rock in the middle foreground, two women, their faces half-hidden by green and white kerchiefs, watch the dance.

Oil on canvas. Height 349 cm.—Width 300.5 cm. Reproduced in *Art news and comment*. In *The Christian science monitor*. August 16th, 1926; Cortissoz, Royal. *Spain and Italy in New York. At the Hispanic museum and the Grand Central*. In *New York herald tribune*. January 24th, 1926. p. 10; *La magia del arte pictórico español crea en Nueva York un nuevo monumento al genio vibrante de la raza*. In *La Prensa*. January 22nd, 1926. p. 5; *The soul of Spain*. In *The Dance*. July 1926. p. 19.

A1804

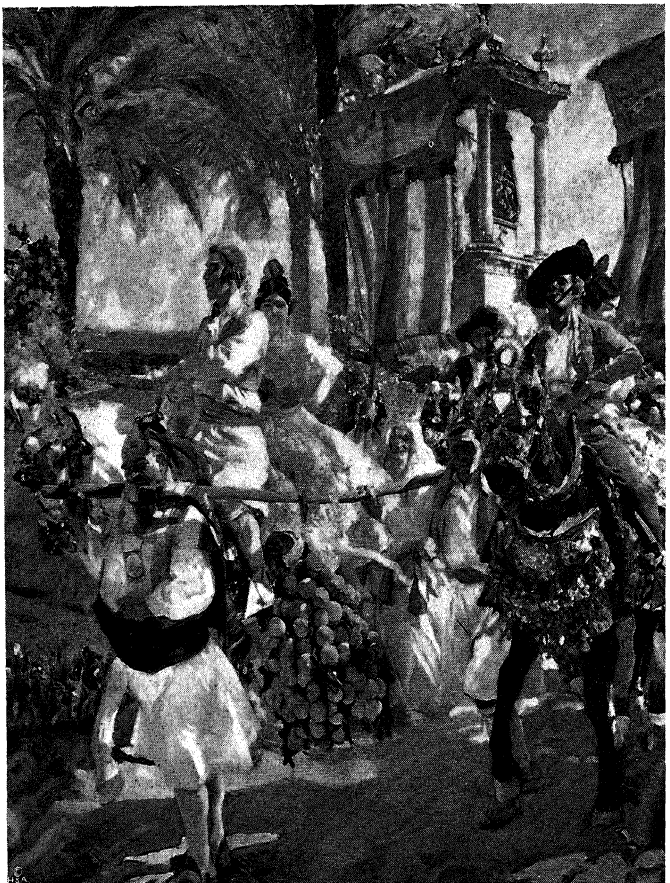
JOAQUIN SOROLLA Y BASTIDA
CATALUÑA

## CATALUÑA

### A1804

Buxom women, in light-coloured garments, wait on a hilltop for the fish market to open. In the centre foreground, a swarthy sailor in red cap and brown shirt places a basket of fish near three women, one of whom holds an earthenware jar on her lap. Other baskets lie on the ground, with the fish, salmon-coloured and bluish-gray, ranged upon wet green leaves. In the left foreground, a young girl in pink blouse and black shawl mends a fish net drying in the sun. Bronzed sailors in red and blue caps are among the crowd at the right. One has a market basket suspended from his shoulder by cords, and another leans on the rim of a large, round, osier tray. A similar tray is being lifted by a girl in pink neckerchief. To her left stands a Catalan rural policeman (*mozo de la escuadra*) in silk hat and blue coat with white braid and red, satin-faced collar and cuffs. On the edge of the cliff are cedar trees, bent and twisted. Brownish-pink and russet-coloured rocks jut into the intensely blue Mediterranean.

Oil on canvas. Height 351 cm.—Width 485 cm. Reproduced in *The life of Spain—the country of the hour—depicted by a great Spaniard: Sorolla's work.* In *The Illustrated London news.* September 11th, 1926. p. 456; Powell, W. B. *In the capital of Catalonia.* In *Nomad.* February 1929. v. 5, p. [10]; *Provinces of Spain.* In *The World* [New York]. July 18th, 1926. (in colour).



A1805

JOAQUIN SOROLLA Y BASTIDA
VALENCIA

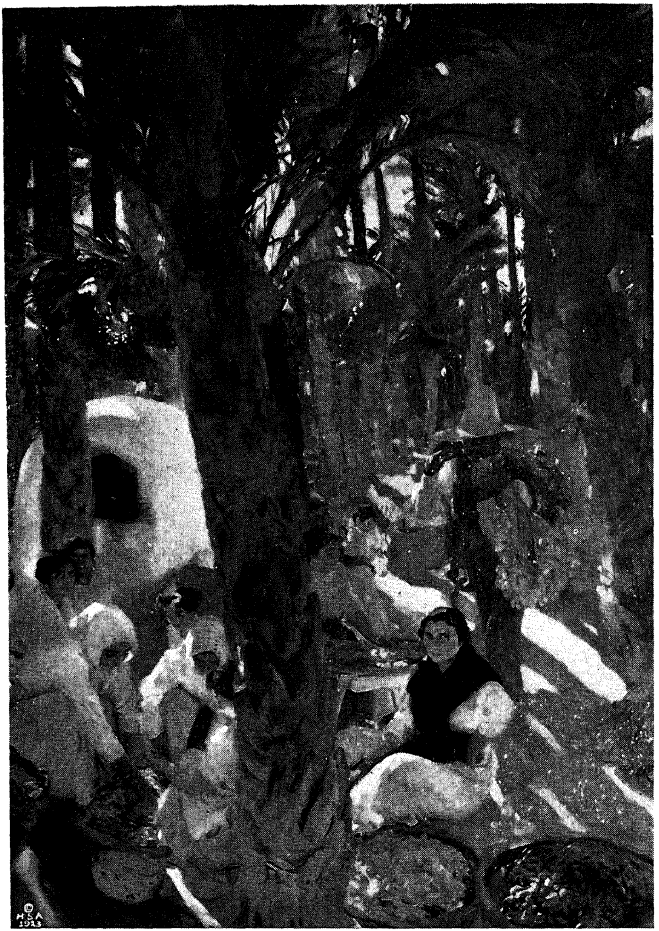
# VALENCIA

## A1805

Two peasants, carrying between them a pole from which is hanging an enormous bunch of oranges, lead a festival procession. The stout peasant in the left foreground has a lavender kerchief twisted about his head. He wears a white shirt with a red and white scarf flung back over his shoulders and an embroidered scapulary. His waistcoat is yellow, and the sash over his stiffly starched white breeches is purple. Couples follow, mounted on horses decorated with red, blue, and yellow trappings, set with mirrors and pink plumes. The women wear tortoise-shell combs, white waists, and flowered skirts. The man in the right foreground is jaunty in lavender velveteen suit and frilled white shirt. His black hat is tilted to the right, the straps crossing on his uplifted chin. Over his left ear is a red carnation. Two fringed Valencian banners, of red and yellow stripes and yellow crown placed on an azure field, are carried by men afoot. One of them wears a gilt crown, white wig and beard, and a flowing red and yellow robe. The procession is passing a statue of the Virgin on the *Puente del Mar* on the outskirts of the city of Valencia. In the middle foreground is an orange grove, and beyond lies the coast of Valencia.

Oil on canvas. Height 351 cm.—Width 301 cm. Reproduced in *Country life.* October 1926. v. 50 (supplement in colour); *A festival scene in Valencia, Spain.* In *The prospectus of the 14th edition new volumes of the encylopædia Britannica.* [c1929–30] (in colour); *The last and greatest work of Sorolla.* In *International studio.* March 1926. v. 83, p. 59; *La magna del arte pictórico español crea en Nueva*

*York un nuevo monumento al genio vibrante de la raza.* In *La Prensa.* January 22nd, 1926. p. 5; Malmberg, Carl. *The national sport of Spain.* In *The Cunarder.* February 1929. p. 11; New York American. August 8th, 1926; *Provinces of Spain.* In *The World* [New York]. February 14th, 1926. (in colour).



A1806

JOAQUÍN SOROLLA Y BASTIDA
ELCHE

## ELCHE

A1806

Sunlight, shining through the leaves of date palms, throws a subdued light over a small clearing where a number of women are seated on the ground. Green and golden dates, heaped in wicker baskets, are being sorted and inspected. In the middle foreground, a girl is seated before a wooden table. Behind her, a young mother with a baby in her arms leans against a tree, watching a gardener, in a wide-brimmed and high-crowned hat, who is about to place two heavy bunches of dates near one of the workers. In the left foreground is a white, dome-shaped oven. A man, busily gathering the fruit, is in the branches above. Beyond the group stretches a vista of palms.

Oil on canvas. Height 350 cm.—Width 231 cm. Reproduced in Malmberg, Carl. *The national sport of Spain.* In *The Cunarder.* February 1929. p. 11.

A1807

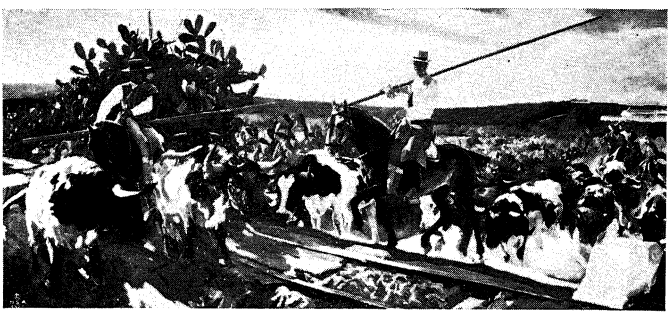
JOAQUIN SOROLLA Y BASTIDA
SEVILLA. THE DANCE

## SEVILLA. THE DANCE

A1807

In a white arched *patio*, four dancers face one another. They wear ruffled pink, white, blue, or yellow skirts and richly embroidered shawls with long fringes that sway as they dance. Flowers, massed against high combs, relieve the severity of their smoothly dressed hair. Groups of Sevillians are gathered on either side of the *patio*. In the middle foreground is the guitarist, half-hidden behind a buxom woman in a lavender shawl. The *patio* resembles an outdoor garden with potted palms and a fountain, the waters of which reflect the movement and colour. Red and green garlands festoon the pillars which enclose the court, and gay paper lanterns, strung together, swing beneath the arches. In the background, under a red canopy, is an altar decked with flowers. The yellow flames of lighted candles illuminate the soft gloom of this recess and cast a glow upon the burnished cross above. To the left, an iron grille opens into a street.

Oil on canvas. Height 351 cm.—Width 302.5 cm. Reproduced in *Arte hispano. Joaquín Sorolla y Bastidas* [sic]. In *Venezuela*. June 30th, 1926; Avon, Alice. *Spain in New York*. In *The Brooklynite*. June 1926. p. 19; *Country life*. November 1926. (supplement in colour); Gaultier, Paul. *Holy week in Seville*. In *The Living age*. February 1929. v. 335, p. 430; *El Imparcial* [San Juan, P. R.] January 18th, 1930. (in colour); *The life of Spain—the country of the hour—depicted by a great Spaniard: Sorolla's work*. In *The Illustrated London news*. September 11th, 1926. p. 456; *La magia del arte pictórico español crea en Nueva York un nuevo monumento al genio vibrante de la raza*. In *La Prensa*. January 22nd, 1926. p. 5; and others.



A1808

JOAQUIN SOROLLA Y BASTIDA
ANDALUCIA. *EL ENCIERRO*

## ANDALUCIA. *EL ENCIERRO*

A1808

Two oxen lead a herd of bulls across a plain. Close behind the oxen rides a horseman with a long wooden pole resting across his saddle. Another horseman, in brown leather overalls (*zahones*), white linen jacket, and gray felt hat tilted over his eyes, is guiding his horse to the tracks of a railway. His goad, carelessly balanced by his arm, rests upon his right shoulder. Behind him, the bulls, some brown, some black and white, and a few jet black, stir up a fine dust as they follow placidly the sound of the bells worn by the oxen. Three horsemen ride in the rear. At the left, green cactuses rise sharply against a blue sky with white clouds. Other cactuses, in a thinning line, border the edge of the road and enclose a field yellow with broom. In the right background is a low, white farmhouse, and beyond, from an elevated knoll, rises the white cupola of another building. A sense of the open plains of Andalucía is given by the sweeping lines of land and sky.

Oil on canvas. Height 351 cm.—Width 762 cm. Reproduced in Cortissoz, Royal. *Spain and Italy in New York. At the Hispanic museum and the Grand Central.* In *New York herald tribune.* January 24th, 1926. p. 10; *The last and greatest work of Sorolla.* In *International studio.* March 1926. v. 83, p. 61; *The life of Spain—the country of the hour—depicted by a great Spaniard: Sorolla's work.* In *The Illustrated London news.* September 11th, 1926. p. 457; Malmberg, Carl. *The national sport of Spain.* In *The Cunarder.* February 1929. p. 10; *Sorolla, maestro del colorido.* In *America ilustrada.* October 1927. p. 5; and others.

A1809

JOAQUIN SOROLLA Y BASTIDA
SEVILLA. HOLY WEEK. PENITENTS

## SEVILLA. HOLY WEEK

### PENITENTS

A1809

Down a narrow street hemmed in by white- and pink-walled houses with green window gratings moves a procession. The sombre band of barefoot penitents is clothed in black. Their faces are covered with loose masks tapering to high caps. On the breasts of their habits appears the red cross of Santiago. In the centre is a penitent bearing on his shoulder the heavy cross of the Passion, marked with a pattée cross in white. The man at his left holds a short staff. Some distance behind walks a canon with a long gold verge. Smoke from the tall tapers which the others carry ascends like incense before a figure of the Virgin borne aloft on a platform gay with flowers. The light from the many tapers about her casts a soft radiance over her rich robes. A dim halo is reflected from her golden crown. Above her is a canopy of black velvet, embroidered in gold, supported on silver rods, and lined with crimson silk. On it is emblazoned the coat of arms of the brotherhood. In the crowds on the sidewalks may be seen the red and black uniform and stiff hat of a *guardia civil*. In the distance appears the Giralda, rose-coloured against a dim sky.

Oil on canvas. Height 351 cm.—Width 300.5 cm. Reproduced in Gaultier, Paul. *Holy week in Seville.* In *The Living age.* February 1929. v. 335, p. 431; *The last and greatest work of Sorolla.* In *International studio.* March 1926. v. 83, p. 61; *The life of Spain—the country of the hour—depicted by a great Spaniard: Sorolla's work.* In *The Illustrated London news.* September 11th, 1926. p. 456; *La*

*magia del arte pictórico español crea en Nueva York un nuevo monumento al genio vibrante de la raza.* In *La Prensa.* January 22nd, 1926. p. 5; *The Sphere.* April 10th, 1926.

A1810

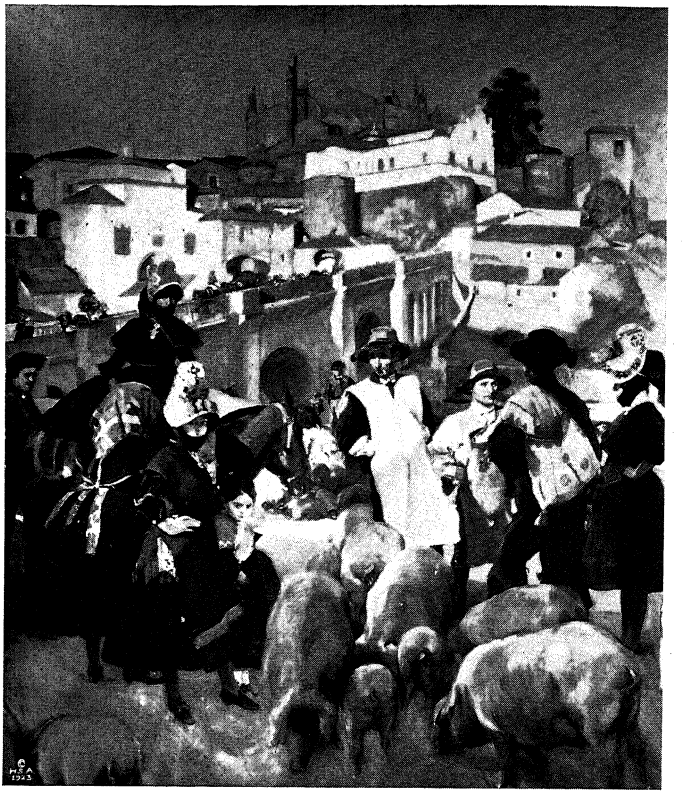
JOAQUIN SOROLLA Y BASTIDA
SEVILLA. THE BULLFIGHTERS

## SEVILLA. THE BULLFIGHTERS

A1810

From the arena, bullfighters with lifted hats salute the president of the bullfight. The men on foot wear pink, gold, blue, and carmine satin costumes trimmed with gold or silver braid and spangles. Their stockings are flesh-coloured and their heelless shoes are black. The foremost, in gold, is Juan Belmonte. A few paces back to his left, stands swarthy *Frascuelo* (Salvador Sánchez). In the centre foreground is Luis Mazzantini y Eguía. Félix Robert, from southern France, bows near an *alguacil* who has just reined in his horse. The guard wears a black seventeenth-century costume with a white ruff at the neck and a white-plumed hat. Picadors ride in the rear. Their round, buff hats are adorned with bands and rosettes of red ribbon. Encircling the arena is a red barricade. In the centre background is the passageway through which bulls are driven into the arena. Sunlight blazes upon a portion of the audience. Women, wearing white mantillas draped over high combs, occupy the boxes, over the railings of which are flung gorgeous, embroidered shawls.

Oil on canvas. Height 350 cm.—Width 231 cm. Reproduced in *The life of Spain—the country of the hour—depicted by a great Spaniard: Sorolla's work.* In *The Illustrated London news.* September 11th, 1926. p. 456; Malmberg, Carl. *The national sport of Spain.* In *The Cunarder.* February 1929. p. 10.



A1811

JOAQUIN SOROLLA Y BASTIDA
EXTREMADURA

## EXTREMADURA

### A1811

Peasants with droves of gray pigs are gathered on the banks of the river Jerte, where a pig market is in progress. Despite the autumnal sunshine, the women from Montehermoso are warmly clad in very short black and red or red woolen skirts, short, circular, woolen capes, blue woolen stockings and aprons of blue cotton and also of black wool. Their costumes are enlivened by red trimmings. Their chins are concealed by black, wine-red, or brown kerchiefs, hanging down in the back over *moños*. On the kerchiefs, in turn, are perched poke bonnets of embroidered straw, adorned in front with red yarn or flower rosettes. In the centre foreground two men in tan leathern aprons and blue blouses face a peasant, who has a canvas saddlebag worked in red and blue embroidery slung over his shoulder. The Jerte is spanned by the Trujillo Bridge, over which a few people and two white tarpaulin-covered carts are passing. The bridge leads to the city of Plasencia, built upon a hill and partly surrounded by a wall with massive towers. Above the roofs of the pink and white houses appears the Gothic Cathedral, its brown tone contrasting with the white walls of the Episcopal Palace below it.

Oil on canvas. Height 351 cm.—Width 302 cm. Reproduced in Flint, Ralph. *Sorolla murals at Hispanic society*. In *The Christian science monitor*. February 1st, 1926.

A1812

JOAQUIN SOROLLA Y BASTIDA
AYAMONTE

## AYAMONTE

### A1812

Under the partial shade of a yellow canvas awning lie the huge tunnies. As the sun strikes upon them, their grayish-blue scales reflect metallic blue and purple lights. Other tunnies are being hauled up the ramp from the wharf by men with long-handled hooks. Sailors in white uniforms from the *cañonero Delfín* stand in the right foreground. At the left a swarthy native of Monchique lounges by a group of other Portuguese peasants in the costumes of Minho, who listen to an accordion played by one of their number. As protection against the strong sunlight, the women wear green and red kerchiefs about their heads or round, black hats over orange kerchiefs. Near them are pleasure craft and small boats with furled lateen sails. Farther off, two sailboats skim along the Guadiana. A wide belt of sparkling, sunlit water stretches to the coast of Portugal, of which green and purple outlines are visible through the haze over the river. On the Portuguese side may be seen a castle, *Castro Marim.*

Oil on canvas. Height 349 cm.—Width 485 cm. Reproduced in Cortissoz, Royal. *Spain and Italy in New York. At the Hispanic museum and the Grand Central.* In *New York herald tribune.* January 24th, 1926. p. 10; *The Evening post* [New York]. January 30th, 1926; *The last and greatest work of Sorolla.* In *International studio.* March 1926. v. 83, p. 60; and others.

A1813

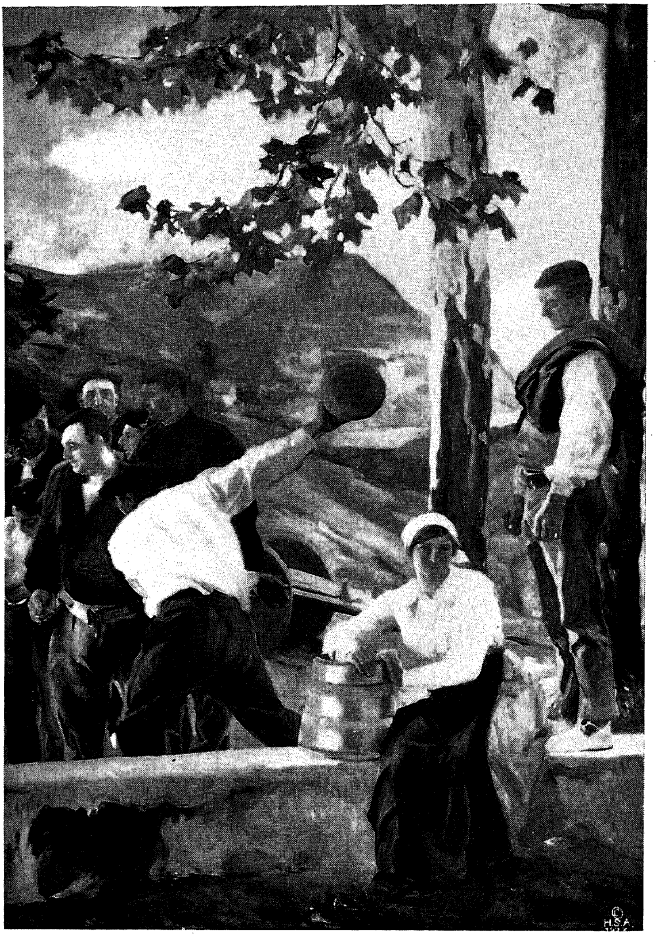
JOAQUIN SOROLLA Y BASTIDA
GALICIA

## GALICIA

### A1813

Under a gnarled oak, a group of peasants listen to a bagpipe player. He wears a cocked hat (*monteira*) and dull green breeches with white ruffles. Brown velvet is used for the lapels and pockets of his tan waistcoat. Around his waist is a red sash. Three girls sit at his feet. Yellow and scarlet kerchiefs bind their heads, and starched white aprons cover their plain or striped woolen skirts. Near them crowd sleek oxen, their tawny hides checkered with light and shadow. Behind the player, a calf with stiff, awkward legs sidles up to its mother. In the left foreground, an old peasant with white side-whiskers listens attentively, his right hand grasping a staff. Five women stand in the centre foreground. Their orange and yellow kerchiefs are touched with bright patches of sunlight sifting through the interlacing leaves overhead. One of them wears a red *dengue* bordered with black velvet. Farther off stand several peasants. The land slopes to an expanse of deep blue water, where boats ride at anchor. Upon the opposite shore is a village with a background of violet hills deepening to purple.

Oil on canvas. Height 351 cm.—Width 300 cm. Reproduced in *Joaquín Sorolla y Bastidas* [sic]. In *Venezuela.* August 15th, 1926; Malmberg, Carl. *The national sport of Spain.* In *The Cunarder.* February 1929. p. 11.



A1814

JOAQUIN SOROLLA Y BASTIDA
GUIPUZCOA

## GUIPUZCOA

### A1814

A peasant girl is seated on a low gray stone wall. Beside her is a water bucket, bound with broad hoops of metal, upon which she rests one arm. Her snowy kerchief is tied carefully over her smooth brown hair, and the colour in her cheeks is matched by the pink of her skirt. Near her stands a slim young Basque, blue coat flung carelessly over his shoulder. To the left, on the other side of the wall, is a group of ninepin players. Most of them wear the dark blue costume of the Basque provinces. In vivid contrast is the pink blouse of a boy. One of the players bends forward, right arm swung back preparatory to sending the wooden ball whirling among the ninepins. Gleaming bits of silver in the hand of a man give evidence of betting. In the background is a green headland, upon the slopes of which cluster little houses with white walls and salmon-coloured roofs, and at the foot of which the Bay of Biscay breaks in a line of white foam against brown, weather-stained rocks. Landwards, massed above dark green hills, are clouds tinged with the afterglow of sunset.

Oil on canvas. Height 350 cm.—Width 231.5 cm. Reproduced in Duffus, R. L. *Serenely independent are the Basques.* In *The New York times magazine.* May 6th, 1928. p. 10; *La magia del arte pictórico español crea en Nueva York un nuevo monumento al genio vibrante de la raza.* In *La Prensa.* January 22nd, 1926. p. 5.

A1815

JOAQUIN SOROLLA Y BASTIDA
CASTILLA

A1815

A throng of peasants in bright attire watch a procession which wends its way to the shrine of Saint Isidore, the patron saint of Madrid, whose *romería* is being celebrated. In front are five women carrying loaves of bread and frosted cakes. At the left is a *maragata* in red kerchief and black apron; beside her a woman of La Alberca in her heavy jewelry walks slowly. Next to them comes a peasant from Salamanca in black velvet head covering lined with white silk. The fourth is a woman of León and the fifth, another Salamancan in embroidered skirt and apron. Ahead of the women march two drummers, at the left, a *maragato*, and at the right, a peasant of La Alberca with flageolet at his lips. On horseback ride three *charros* from Salamanca, black hats tilted over their eyes. The civil guard in their red and black uniforms are mounted on white horses. Magenta banners wave over the heads of the people and a boldly sculptured gate or arch flanks the left of the procession. On the outskirts of the crowd are drawn up wagons and oxcarts filled with sacks of grain and large water jars. Children in gay costumes watch the drummers go by. A woman in red and blue kerchief and a man in black pointed hat are from León. Behind them stands a peasant from La Mancha. He wears a scarlet waistcoat, a brown coat, and a kerchief knotted about his head. Probably from the same district is an old shepherd, in a fur-trimmed cap, riding a donkey. In the middle foreground is a girl of Lagartera, gay in full blue skirt and embroidered red stockings. Long streamers float from the headdress of a *charra* near by, and in her hair gleam silver pins. The tall man in black suit and white waistcoat is from Lagartera.

A1815

JOAQUIN SOROLLA Y BASTIDA
CASTILLA
(Detail)

Seated upon sacks of grain are three women from the Valley of Amblés in Avila, their straw hats perched upon kerchiefs. Beside them is a young woman from Segovia in a black, pointed hat. At the right of this group is a shepherd from Soria in a brown, hooded cloak. A woman in gleaming white kerchief from Talavera de la Reina stands beside a donkey whose panniers are filled with blue and white Talavera pottery. Covered carts filled with sacks of grain are behind them. Balancing a jar upon her head is a Toledan girl in green apron and maroon skirt. At the extreme right stands a group of Castilians wrapped in brown *capas*. The background represents certain features of the Castilian landscape, with a luminous blue sky overhead. At the left are the Church of *San Segundo* and the crenelated walls of Avila; to the left of the town stretches a barren brown plateau with a distant view of the snow-capped Guadarramas, followed by the city of Madrid with its roofs shining in the sun, the spire of the Cathedral of Segovia, the aqueduct, the Alcázar of Toledo, and across the Tajo the Castle of *San Servando*.

Oil on canvas. Height 351 cm.—Width 1,392 cm. Reproduced in *Arte hispano*. *Joaquín Sorolla y Bastidas* [sic]. In *Venezuela*. June 30th, 1926; *The last and greatest work of Sorolla*. In *International studio*. March 1926. v. 83, p. 60 (detail); *The life of Spain—the country of the hour—depicted by a great Spaniard: Sorolla's work*. In *The Illustrated London news*. September 11th, 1926. p. 457 (detail); *Provinces of Spain*. In *The World* [New York]. February 14th, 1926. (detail in colour).

A1815

JOAQUIN SOROLLA Y BASTIDA
CASTILLA
(Detail)

A1815

JOAQUIN SOROLLA Y BASTIDA
CASTILLA
(Detail)

A1815

JOAQUIN SOROLLA Y BASTIDA
CASTILLA
(Detail)

# PORTRAITS

A55

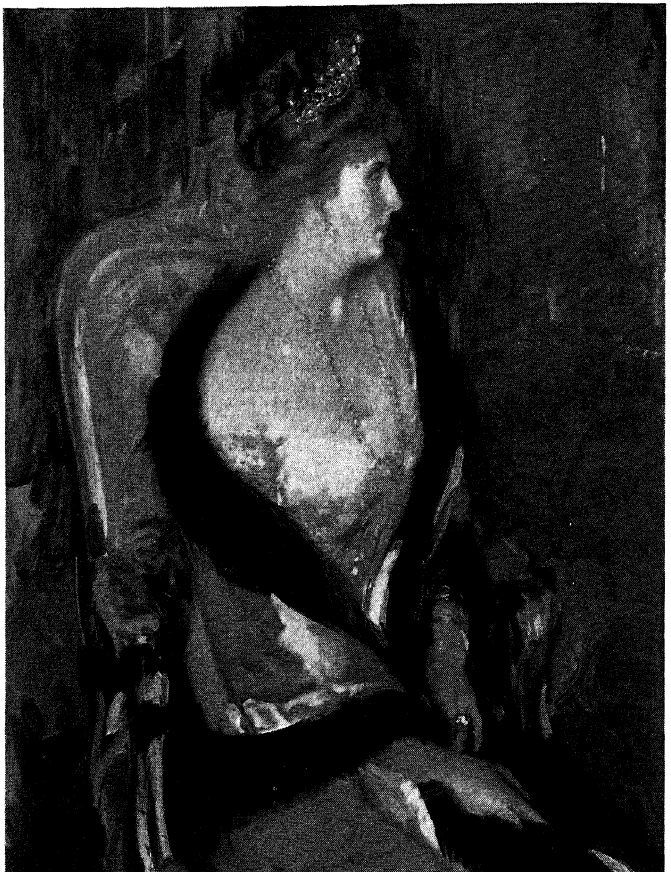
JOAQUIN SOROLLA Y BASTIDA
ALFONSO THE THIRTEENTH, KING OF SPAIN

## ALFONSO THE THIRTEENTH, KING OF SPAIN

A55

In this bust portrait the King is clad in a white cloak with the insignia of the Orders of Santiago, Alcántara, and Calatrava. Worn over his dark blue uniform with red collar and gilt buttons is the insigne of the Order of the Golden Fleece. The King has black hair, brown eyes and mustache. The background is painted in tones of dull brown. A portrait of the King in the uniform of the Hussars, by Sorolla, is in the Royal Palace, Madrid.

Oil on canvas. Height 86.5 cm.—Width 67.5 cm. Signed at right: *J. Sorolla y Bastida Real Alcazar—Sevilla 1910.* At centre: *A la Hispanic Society of America Alfonso R.* Presented to The Hispanic Society of America by the King in 1911. Exhibited at The Art Institute of Chicago. Sorolla exhibition, 1911; City Art Museum, St. Louis. Sorolla exhibition, 1911. Reproduced in *Academy notes.* April-June 1917. v. 12, p. 54; Booth, A. L. *Sympathy in portrait painting.* In *Fine arts journal.* February 1917; The Hispanic society of America. *Tapestries and carpets from the Palace of the Pardo.* New York, 1917. frontispiece; Llona, V. M. *La exposición de Sorolla en Chicago y San Luis.* In *Blanco y negro.* May 28th, 1911. año 21; Pattison, J. W. *Sorolla the Spanish painter—his art.* In *Fine arts journal.* April 1911. v. 25, p. 224; St. Louis. City art museum. *A collection of paintings by Joaquín Sorolla y Bastida.* [St. Louis? 1911?] p. [11].



A54

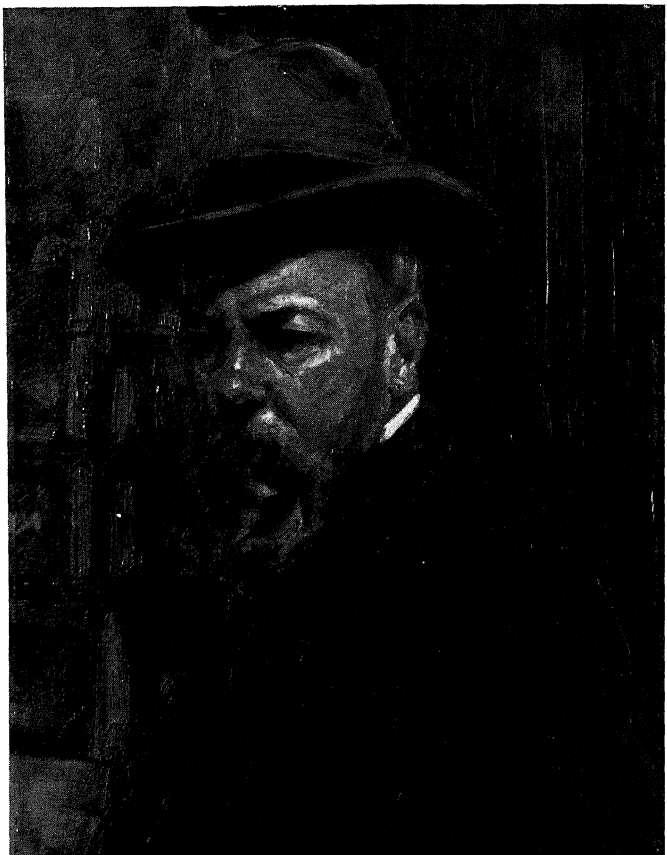
JOAQUIN SOROLLA Y BASTIDA
VICTORIA EUGENIA, QUEEN OF SPAIN

## VICTORIA EUGENIA, QUEEN OF SPAIN

### A54

The Queen, clad in a white satin and lace evening gown and a white satin wrap trimmed with black fur, is seated in a gilt chair upholstered in gray material. A tiara of pearls is in her golden hair. She wears pearl earrings and about her neck a rope of pearls. Her profile is seen against a brown and bright blue background. Two other portraits of the Queen by Sorolla are in the Royal Palace, Madrid.

Oil on canvas. Height 109.5 cm.—Width 94.6 cm. Signed at left: *J Sorolla 1911.* Presented to The Hispanic Society of America by the King in 1911. Exhibited at The Art Institute of Chicago. Sorolla exhibition, 1911; City Art Museum, St. Louis. Sorolla exhibition, 1911. Reproduced in Llona, V. M. *La exposición de Sorolla en Chicago y San Luis.* In *Blanco y negro.* May 28th, 1911. año 21; Pattison, J. W. *Sorolla the Spanish painter—his art.* In *Fine arts journal.* April 1911. v. 25, p. 225; St. Louis. City art museum. *A collection of paintings by Joaquín Sorolla y Bastida.* [St. Louis? 1911?] p. [10].



A28

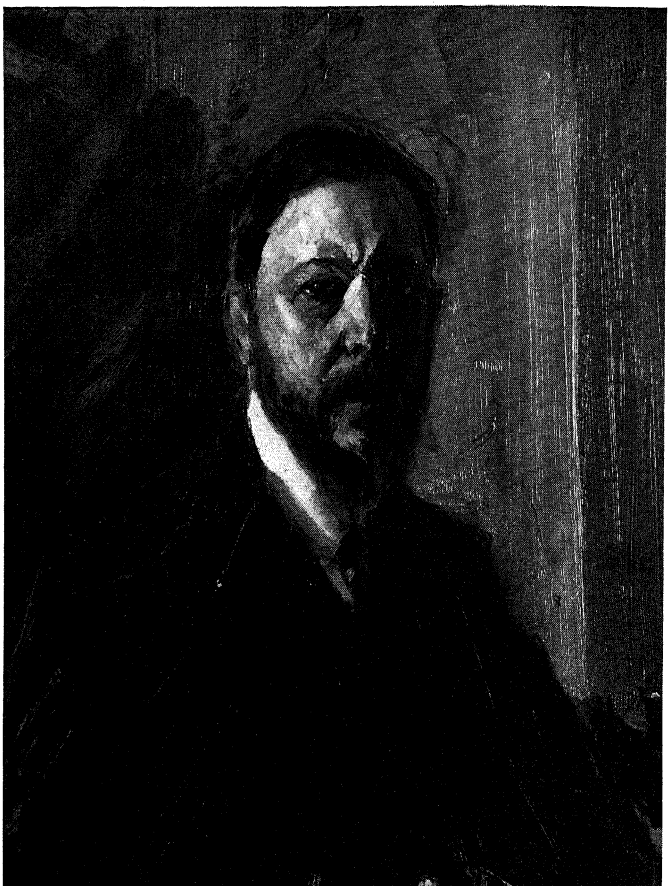
JOAQUIN SOROLLA Y BASTIDA
PORTRAIT OF THE ARTIST

## PORTRAIT OF THE ARTIST

### A28

Sorolla wears a black suit, white shirt, dull red tie, and a gray felt hat with a dark band. His face is ruddy, and his beard and hair are brown. He has brown eyes. In the dark background hang rows of brown-framed paintings. An earlier portrait also shows him in his studio with a background of canvases. In 1906 he painted a portrait of himself which he dedicated to his friend Pedro Gil.

Oil on canvas. Height 64 cm.—Width 53 cm. Signed at right: *A la Hispanic Society of America J Sorolla 1907*. On the back: *5.m–*. Presented to The Hispanic Society of America in 1911 by Joaquín Sorolla y Bastida. Exhibited at the City Art Museum, St. Louis. Sorolla exhibition, 1911. Reproduced in St. Louis. City art museum. *A collection of paintings by Joaquín Sorolla y Bastida*. [St. Louis? 1911?] p. [4]



A1948

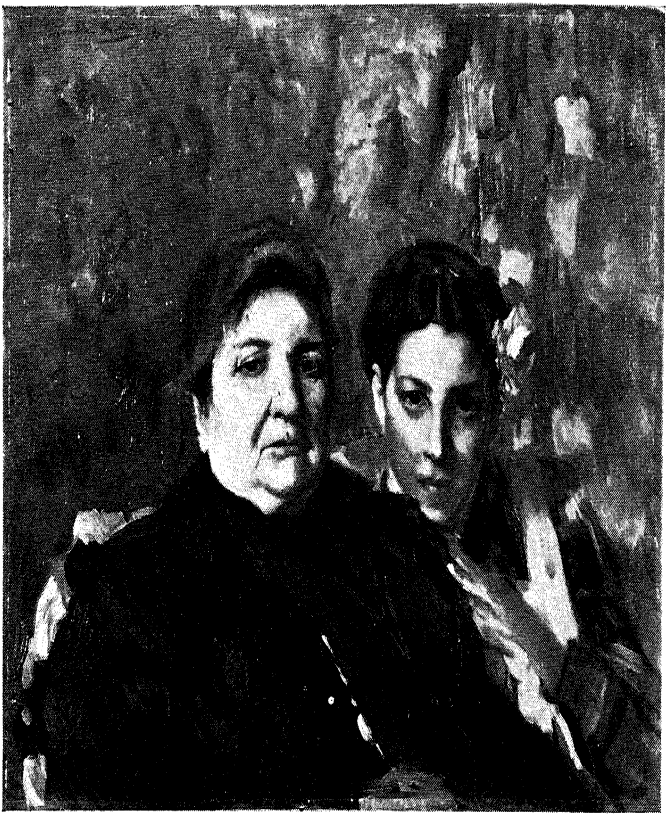
JOAQUIN SOROLLA Y BASTIDA
PORTRAIT OF THE ARTIST

## PORTRAIT OF THE ARTIST

A1948

The artist wears a brown suit, white shirt, and a dull red tie. His eyes are dark, and his beard and hair are brown. The background varies in colour from dull yellow to dark reddish-brown. An interesting portrait of the artist is in the collection of the Fine Arts Society of San Diego.

Oil on canvas. Height 63.5 cm.—Width 53.1 cm. Formerly in the collection of William E. B. Starkweather, Esquire. Presented to The Hispanic Society of America on March 5th, 1926. Reproduced in Starkweather, W. E. B. *Sorolla: painter of light and life.* In *The Mentor.* July 1924. p. 60.



A27

JOAQUIN SOROLLA Y BASTIDA
MARIA AND HER GRANDMOTHER

## MARIA AND HER GRANDMOTHER

A27

María Clotilde, the elder daughter of Sorolla, is seated beside her grandmother. Señora de García, the dark-eyed wife of Sorolla's patron is dressed in black. Her hair is gray, and her only ornament is a gold rosary. The pale, olive-skinned girl is clad in a deep red dress with a high white collar and a rose apron. Her eyes are dark, and in her brown hair is a yellow rose. In the background is a rose and brown hanging. Sorolla painted many other interesting portraits of his daughter. This work was completed at Valencia in 1905.

Oil on canvas. Height 63 cm.—Width 73.8 cm. Signed at upper left: *J. Sorolla Bastida 1905.* On the back: *N° 110.* Presented to The Hispanic Society of America in 1909. Exhibited at the Georges Petit Galleries, Paris. Sorolla exhibition, 1906; Grafton Galleries, London. Sorolla exhibition, 1908; The Hispanic Society of America, New York. Sorolla exhibition, 1909; Buffalo Fine Arts Academy, Buffalo. Sorolla exhibition, 1909; Copley Society of Boston, Boston. Sorolla exhibition, 1909. Reproduced in The Hispanic society of America. *Catalogue of paintings.* New York, 1909. p. [107]; Idem. *Catalogue of paintings . . . loaned for exhibition at the Buffalo fine arts academy.* New York, 1909. p. [53]; Idem. *Catalogue of paintings . . . loaned, for exhibition by the Buffalo fine arts academy . . . and the Copley society of Boston.* New York, Boston, 1909. p. [53]; London. Grafton galleries. *Catalogue of the exhibition of paintings by Señor Sorolla y Bastida.* London, 1908. p. 103; López Roberts, Mauricio. *Crónica de arte. Sorolla en Biarritz.* In *Blanco y negro.* October 6th, 1906. año 16.

A294

JOAQUIN SOROLLA Y BASTIDA
SEÑORA DE SOROLLA IN A SPANISH MANTILLA

## SEÑORA DE SOROLLA IN A SPANISH MANTILLA

A294

Señora de Sorolla is seated in a chair of polished brown wood upholstered in pale green satin. Over the tortoise-shell comb in her dark brown hair she has placed a mantilla of black lace. At the hem of her black gown of taffeta and lace are three bands of black velvet. She wears patent leather slippers with small gilt buckles and black silk stockings. Her brown eyes are dark and grave. She wears pearl earrings, and on her right hand is a diamond ring. The walls are gray and the polished floor is brown. Another portrait of Señora de Sorolla in black, with a rose at her waist, is in The Metropolitan Museum of Art, New York.

Oil on canvas. Height 184.8 cm.—Width 95 8 cm. Signed at left: *J Sorolla 1902.* On the back of the stretcher: Label. *Copley Society of Boston. Exhibition of Paintings of the Spanish School 1912.* Presented to The Hispanic Society of America in 1909. Exhibited at The Hispanic Society of America, New York. Sorolla exhibition, 1909; Copley Society of Boston, Boston. Sorolla exhibition, 1909; Idem. The Spanish school, loan collection, 1912. Reproduced in *The Boston herald.* May 16th, 1909; Cruzet, Sebastián. *Exposición Sorolla en Boston, un fenómeno prodigioso.* In *La Ilustración artística.* June 21st, 1909; The Hispanic society of America. *Eight essays on Joaquín Sorolla y Bastida.* New York, 1909. v. 2, p. [447]; *Joaquín-Sorolla-y-Bastida.* In *Academy notes.* April 1909. v. 4, p. 190; Starkweather, W. E. B. *A man and his museum.* In *The Mentor.* February 1926. v. 14, p. 38 (detail); Storm, Marian. *Sorolla to bring us Spain in 68 yards of paintings.* In *The Evening post* [New York]. June 30th, 1920.

A305

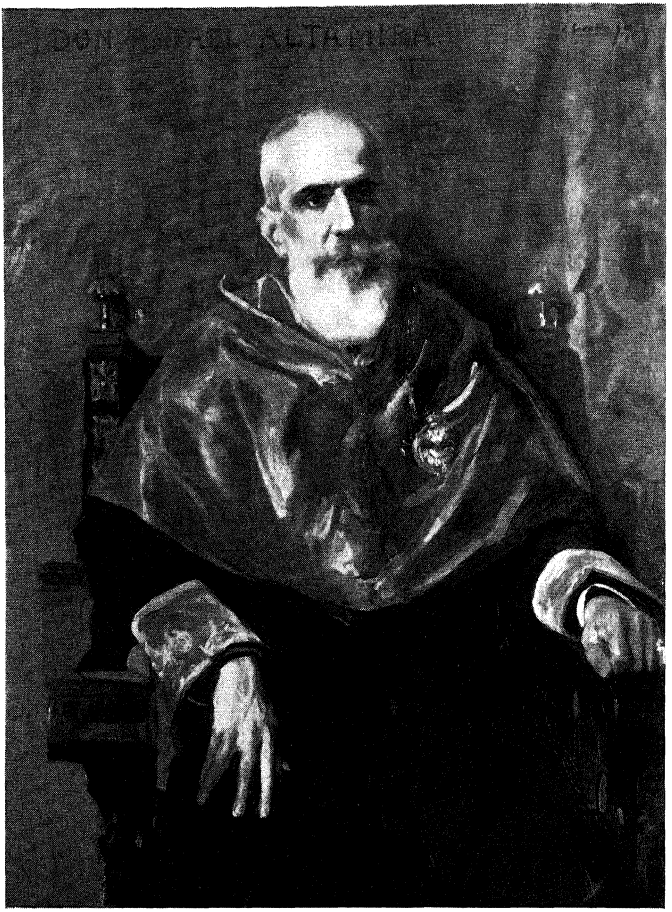
JOAQUIN SOROLLA Y BASTIDA
SEÑORA DE SOROLLA IN WHITE

## SEÑORA DE SOROLLA IN WHITE

### A305

The artist's wife, clad in a white tulle gown, is seated in a chair of brown wood and leather, elaborately inlaid, and decorated with brass nails. In her dark brown hair is a bow of white ribbon. Her dark face and ruffled blouse are in shadow. Her right forearm, the full skirt of her gown, and her pointed white satin slipper are luminous in the sunlight. She holds in her outstretched hand a tan book. Several jeweled rings adorn her right hand. On the brown floor is a reddish-brown rug. The background is dark. This portrait was painted in 1902 at Madrid. In a later portrait Señora de Sorolla, dressed in a white gown, is seated upon a sofa upholstered in satin.

Oil on canvas. Height 150 cm.—Width 121 cm. Signed at left: *J. Sorolla y Bastida 1902.* On the back: *N° 85.* Presented to The Hispanic Society of America in 1909. Exhibited at the Georges Petit Galleries, Paris. Sorolla exhibition, 1906; Grafton Galleries, London. Sorolla exhibition, 1908; The Hispanic Society of America, New York. Sorolla exhibition, 1909. Reproduced in Caffin, C. H. *Joaquín Sorolla y Bastida.* In *The Burr McIntosh monthly.* May 1909. v. 19; Doménech, Rafael. *Sorolla, su vida y su arte.* Madrid, 1910. figure 88 (Biblioteca de arte español v. 1); The Hispanic society of America. *Eight essays on Joaquín Sorolla y Bastida.* New York, 1909. v 1, p. [283]; *La Ilustración española y americana.* April 22nd, 1909. p. 241; Williams, Leonard. *The portrait work of Joaquín Sorolla.* In *The International studio.* July 1906. v. 29, p. [27] (as *My Wife*).



A1922

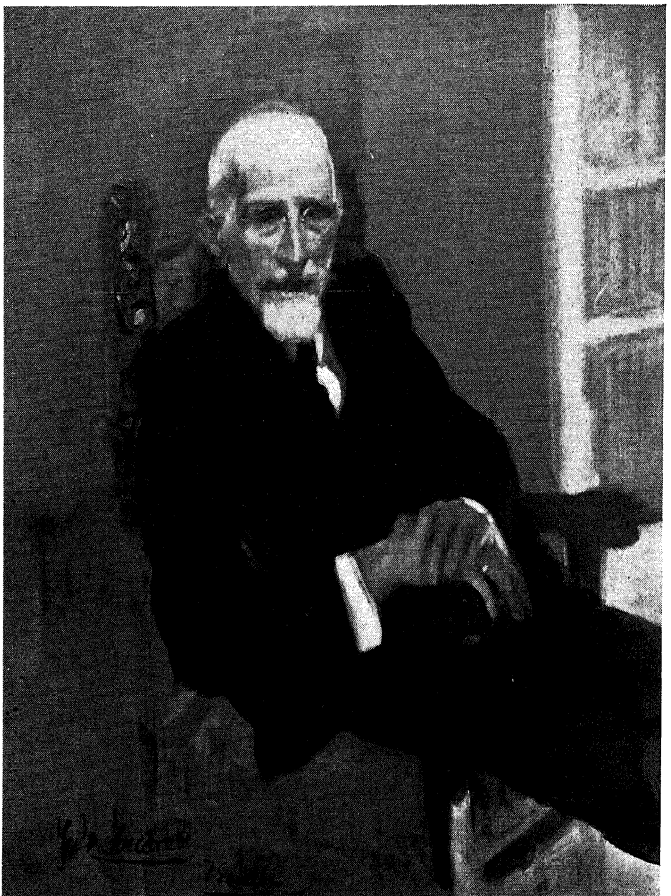
JOAQUIN SOROLLA Y BASTIDA
DON RAFAEL ALTAMIRA Y CREVEA

## DON RAFAEL ALTAMIRA Y CREVEA

A1922

The learned historian has brown eyes, black eyebrows, white hair, beard, and mustache. He is clad in black robes with red cuffs veiled in white lace and a red cape to which is fastened the Grand Cross of the Civil Order of Alfonso the Twelfth. He is seated in a brown chair upholstered in dark red material and decorated with brass nailheads and finials. The background is painted in brown and green tones.

Oil on canvas. Height 115 cm.—Width 91.5 cm. Signed at upper right: *J. Sorolla y B 1913.* At upper centre: *Don Rafael Altamira.* Presented to The Hispanic Society of America on February 23rd, 1926.



A1923

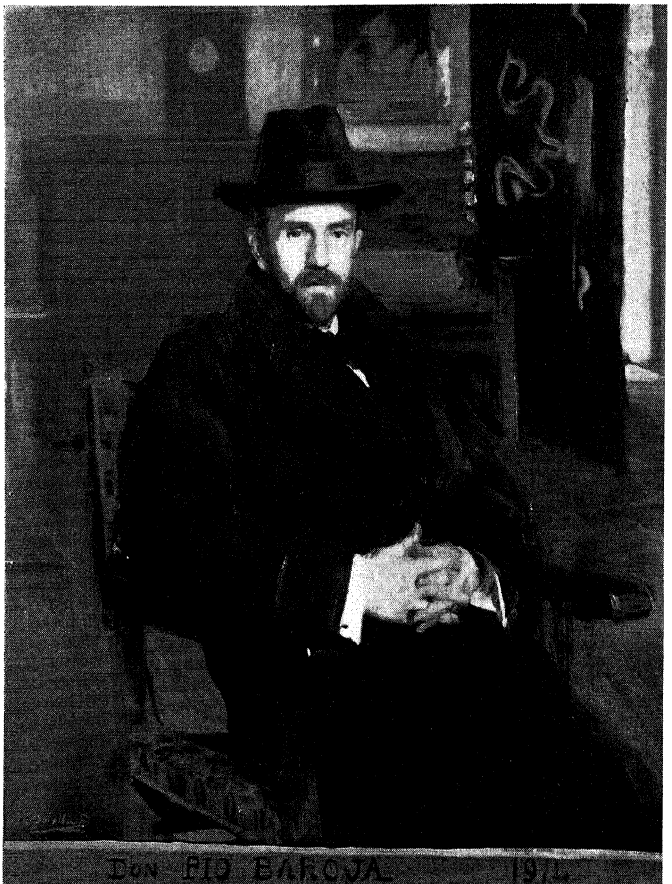
JOAQUIN SOROLLA Y BASTIDA
GUMERSINDO DE AZCARATE

## GUMERSINDO DE AZCARATE

A1923

The Spanish statesman is seated in an armchair of carved brown wood upholstered in a dull gray material. He wears a black suit, white shirt, and dark purple tie. From his eyeglasses hangs a black cord. His hair is white, his eyes blue. The background is brown and gray. At the right is a door with white woodwork.

Oil on canvas. Height 109 5 cm.—Width 90 cm. Signed at left: *Gdo Azcárate J Sorolla.* Presented to The Hispanic Society of America on February 23rd, 1926.




A1924

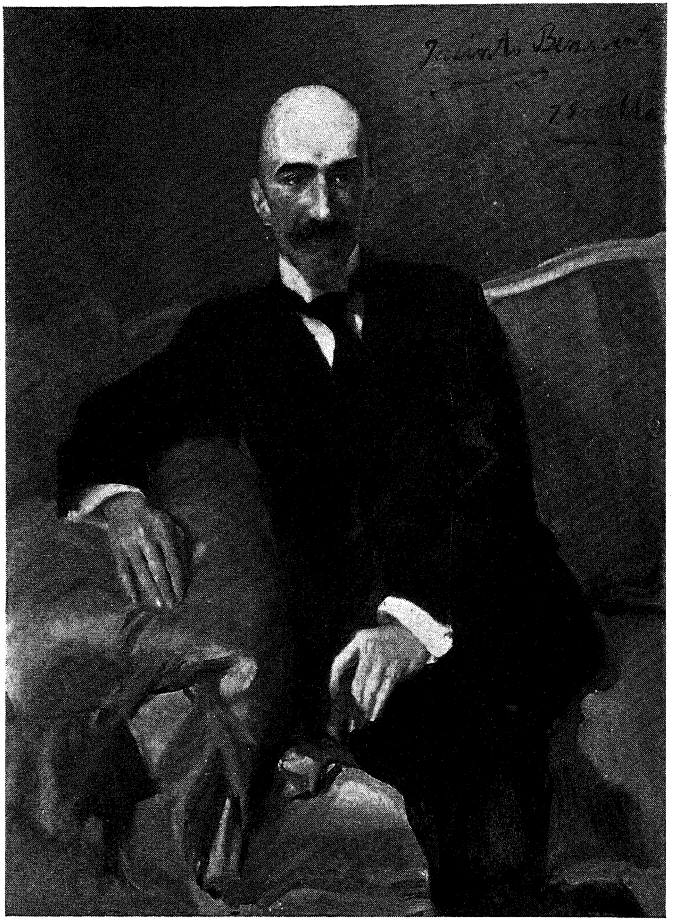
JOAQUIN SOROLLA Y BASTIDA
DON PIO BAROJA Y NESSI

## DON PIO BAROJA Y NESSI

A1924

The Basque novelist has brown eyes, short beard, and mustache. He wears a brown overcoat over his dark suit and a black felt hat. He is seated in a brown armchair. In the background are a brown chest with a clock upon it and a chair upholstered with maroon-coloured material and adorned with gilt nails. A picture painted in tones of brown and gray in a gilt frame is hung upon the gray wall. The floor of the room is brown. At the right is hung a maroon and gray curtain beyond which is another room with a red floor. The light shines through the open doorway from this room.

Oil on canvas. Height 128 cm.—Width 107.5 cm. Signed at left: *J Sorolla B.* At centre: *Don Pio Baroja 1914.* Presented to The Hispanic Society of America on February 23rd, 1926. Reproduced in Linares, A. G. *El ocaso del pintor de la luz.* In *Alrededor del mundo.* January 31st, 1921 (detail).



A1925

JOAQUIN SOROLLA Y BASTIDA
DON JACINTO BENAVENTE Y MARTINEZ

## DON JACINTO BENAVENTE Y MARTINEZ

A1925

The noted dramatist is clad in a black suit and necktie and seated upon a sofa upholstered in yellow satin. He has brown eyes and mustache but his beard is gray. He holds a cigar in his left hand. The background is shaded from brown to yellow.

Oil on canvas. Height 119 5 cm —Width 99.5 cm. Signed at upper right: *Jacinto Benavente J. Sorolla.* Presented to The Hispanic Society of America on February 23rd, 1926.

A1926

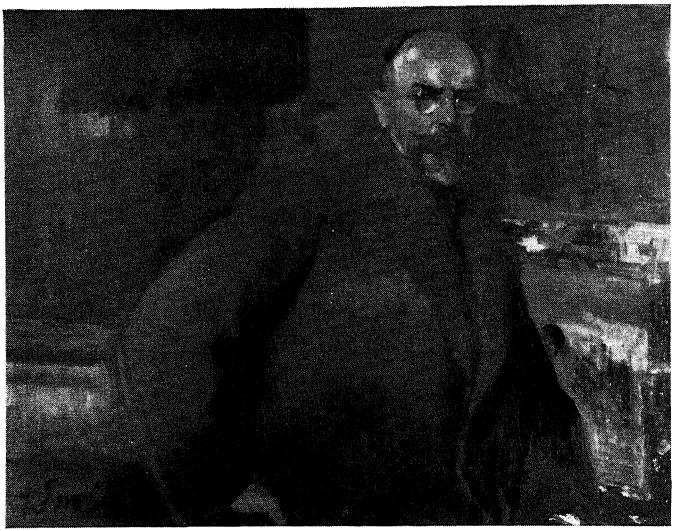
JOAQUIN SOROLLA Y BASTIDA
DON MANUEL BENEDITO VIVES

## DON MANUEL BENEDITO VIVES

A1926

In this portrait Sorolla painted his former pupil, the Valencian artist Benedito Vives, clad in a brown overcoat and seated in a yellow armchair. His hair and small mustache are brown and his eyes are bright blue. In his right hand he holds a cigarette. He wears a blue shirt, brown suit, and necktie. Numerous objects are placed upon a table covered with a magenta cloth, books, papers, and a sculptured head. In the background is a portion of a painting in a gold frame showing a nude child against a pale blue background.

Oil on canvas. Height 105.6 cm.—Width 81 cm. Signed at centre: *Manuel Benedito Vives 1920. J. Sorolla.* Presented to The Hispanic Society of America on February 23rd, 1926.



A1927

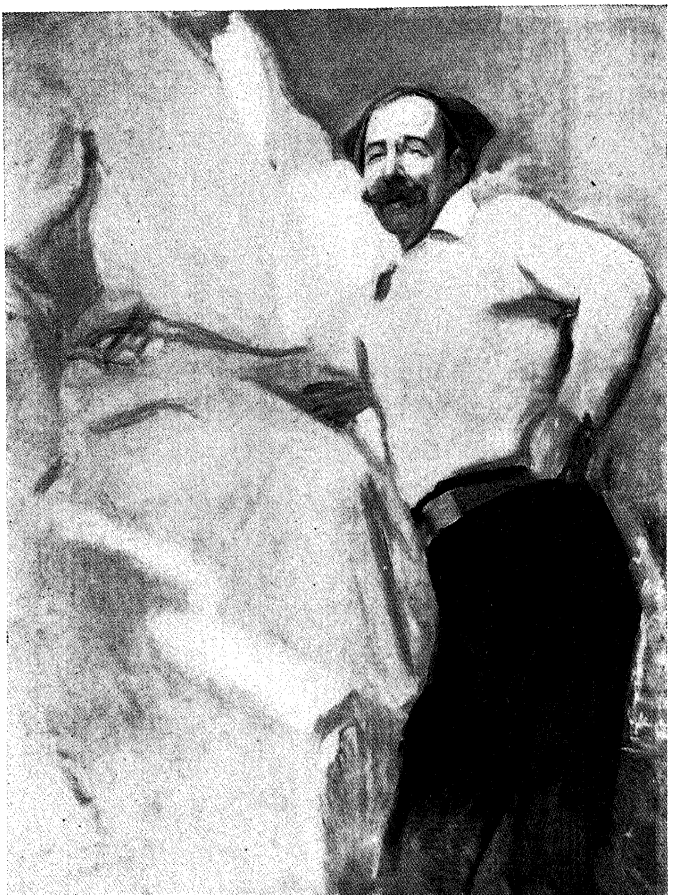
JOAQUIN SOROLLA Y BASTIDA
DON JOSE BENLLIURE Y GIL

## DON JOSE BENLLIURE Y GIL

A1927

The Valencian painter has gray hair, beard, and mustache, and dark eyes behind his glasses. He is clad in a gray overcoat. The background is painted gray, green, and brown with touches of dark red and yellow.

Oil on canvas. Height 81.3 cm.—Width 105 cm. Signed at left: *J. Sorolla.* Presented to The Hispanic Society of America on February 23rd, 1926.



A1928

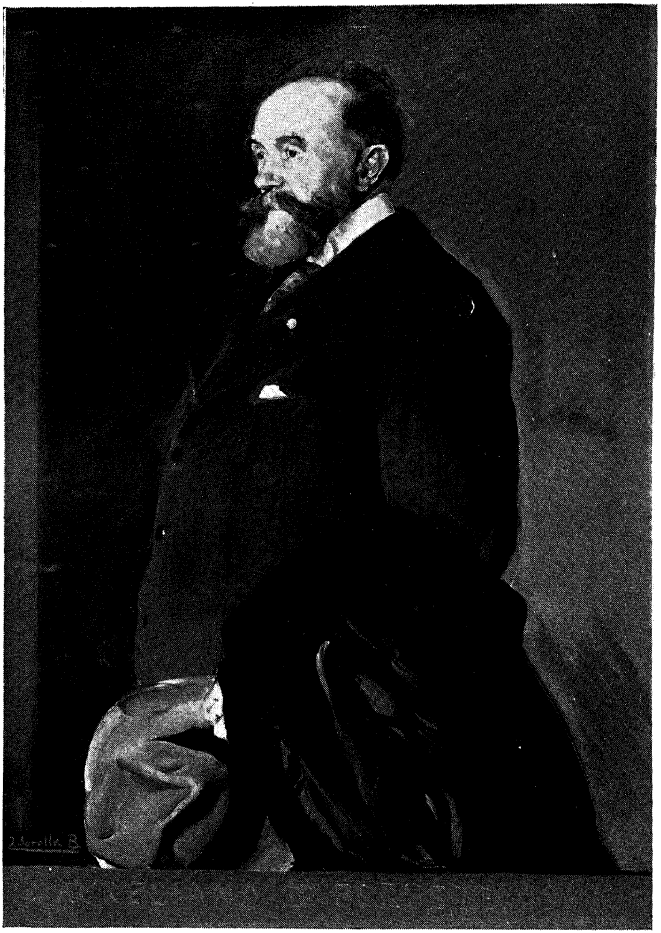
JOAQUIN SOROLLA Y BASTIDA
DON MARIANO BENLLIURE Y GIL

## DON MARIANO BENLLIURE Y GIL

A1928

The sculptor leans against a piece of marble which is partially blocked out. He is clad in a white sweater, brown trousers, and a brown leather belt with a yellow metal buckle. On the back of his head he wears a gray cap. His eyes, hair, and mustache are brown. The background is gray with a panel of pinkish-yellow at the right. Certain portions of the picture are unfinished.

Oil on canvas. Height 140 8 cm.—Width 115 cm. Presented to The Hispanic Society of America on February 23rd, 1926. Reproduced in Linares, A. G. *El ocaso del pintor de la luz.* In *Alrededor del mundo.* January 31st, 1921.



A49

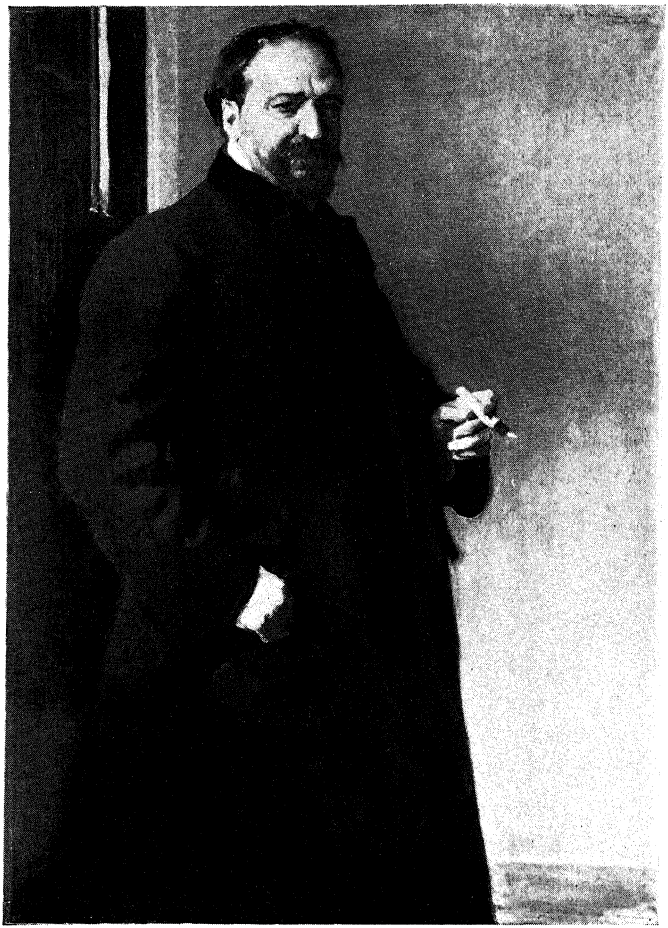
JOAQUIN SOROLLA Y BASTIDA
AURELIANO DE BERUETE

## AURELIANO DE BERUETE

### A49

Aureliano de Beruete, the distinguished authority on Velázquez, was also a landscape painter. Dressed in a gray suit, white wing collar, and grayish-blue tie, he carries a gray felt hat with a black band and a black coat lined with silk. In his lapel is the red button of the Legion of Honour. In his pocket is a white handkerchief. His hair and eyes are dark, and he has a light brown beard and mustache. The background is olive-gray in colour. Sorolla has painted him seated in an armchair in a portrait which is in the *Museo de Arte Moderno*, Madrid. The portrait in the collection was painted at Madrid in the winter of 1908–1909.

Oil on canvas. Height 114 cm.—Width 77.6 cm. Signed at left: *J. Sorolla B.* At centre: *Aureliano de Beruete 1908.* On the back: *314.* Presented to The Hispanic Society of America in 1909. Exhibited at The Hispanic Society of America, New York. Sorolla exhibition, 1909. Reproduced in Doménech, Rafael. *Sorolla, su vida y su arte.* Madrid, 1910. figure 84 (Biblioteca de arte español v. 1); The Hispanic society of America. *Eight essays on Joaquín Sorolla y Bastida.* New York, 1909. v. 2, p. [325].



A51

JOAQUIN SOROLLA Y BASTIDA
VICENTE BLASCO IBAÑEZ

## VICENTE BLASCO IBAÑEZ

### A51

The Spanish novelist has brown eyes, hair, beard, and mustache. He holds a cigar in his left hand. His tall figure in a black overcoat is seen against a gray background and a dark door. This portrait was painted at Madrid in the winter of 1906.

Oil on canvas. Height 125 cm.—Width 87.7 cm. Signed at upper right: *á mi amigo V. Blasco Ibañez 1906 J. Sorolla Bastida.* On the back: *N° 74.* Presented to The Hispanic Society of America in 1909. Exhibited at The Grafton Galleries, London. Sorolla exhibition, 1908; The Hispanic Society of America, New York. Sorolla exhibition, 1909. Reproduced in Blasco Ibáñez, Vicente. *Novelists as business men.* In *New York times.* January 2nd, 1921. p. [1]; Doménech, Rafael. *Sorolla, su vida y su arte.* Madrid, 1910. p. 70, fig. 94 (Biblioteca de arte español v. 1); The Hispanic society of America. *Eight essays on Joaquín Sorolla y Bastida.* New York, 1909. v. 1, p [249]; Severance, A. D. *Vincente Blasco Ibáñez, Spain's greatest reactionary novelist.* In *The Lotus magazine.* December 1918. v. 9, facing p. [491]; and others.

A1929

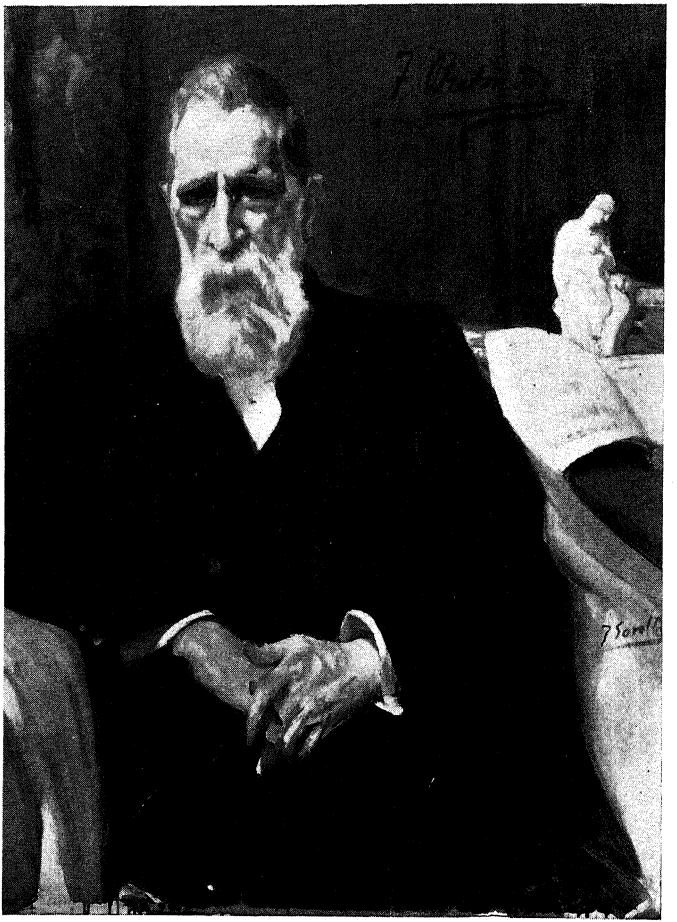
JOAQUIN SOROLLA Y BASTIDA
DON MIGUEL BLAY Y FABREGAS

## DON MIGUEL BLAY Y FABREGAS

A1929

The noted sculptor and Director of the *Real Academia Española de Bellas Artes en Roma* is seen in his studio with a tan-coloured smock covering his dark suit. His hair, beard, mustache, and eyes are brown. He is seated in a red chair with a marble statue of a woman behind him. At the right is *The Sailor*, one of his bronzes, and at the left a blue figure and a chair upholstered in brown material and placed against a dark brown background. The walls of the studio are gray-green.

Oil on canvas. Height 81 cm.—Width 105 cm. Presented to The Hispanic Society of America on February 23rd, 1926.



A1930

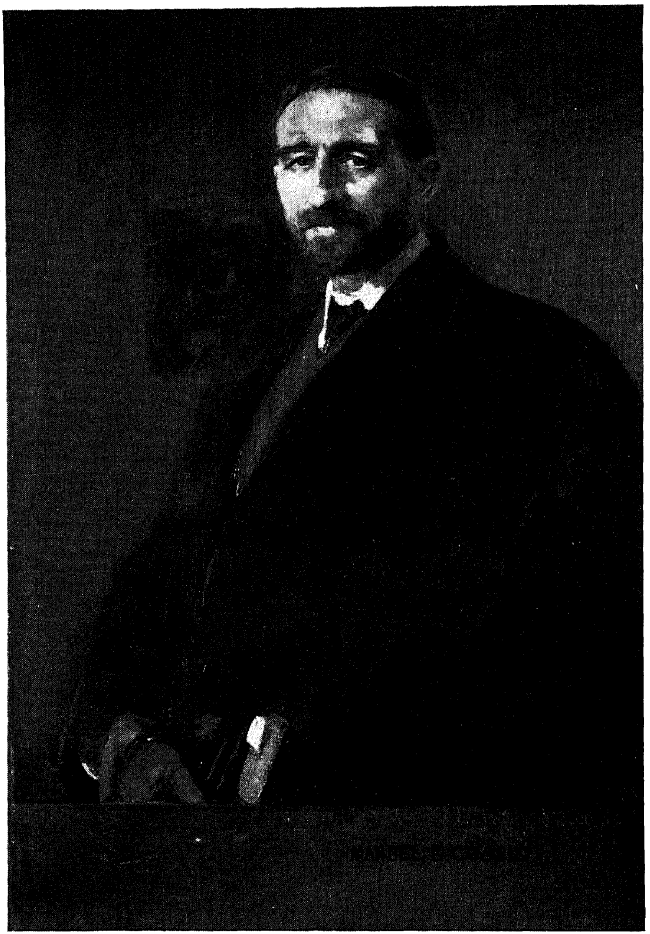
JOAQUIN SOROLLA Y BASTIDA
TOMAS BRETON Y HERNANDEZ

## TOMAS BRETON Y HERNANDEZ

A1930

The Spanish composer had gray hair, brown eyes, white beard and mustache. Clad in a black suit he is seated in a yellow arm-chair, a cigar between his fingers. Beside him is a table covered with a pale green cloth upon which are an open music book, a small plaster of the Virgin and Child by Michael Angelo, and other objects. The background is gray-blue except for a reddish-yellow curtain at the left.

Oil on canvas. Height 104 cm.—Width 81 cm. At upper right: *T Bretón.* Signed at right: *J Sorolla.* Presented to The Hispanic Society of America on February 23rd, 1926.



A31

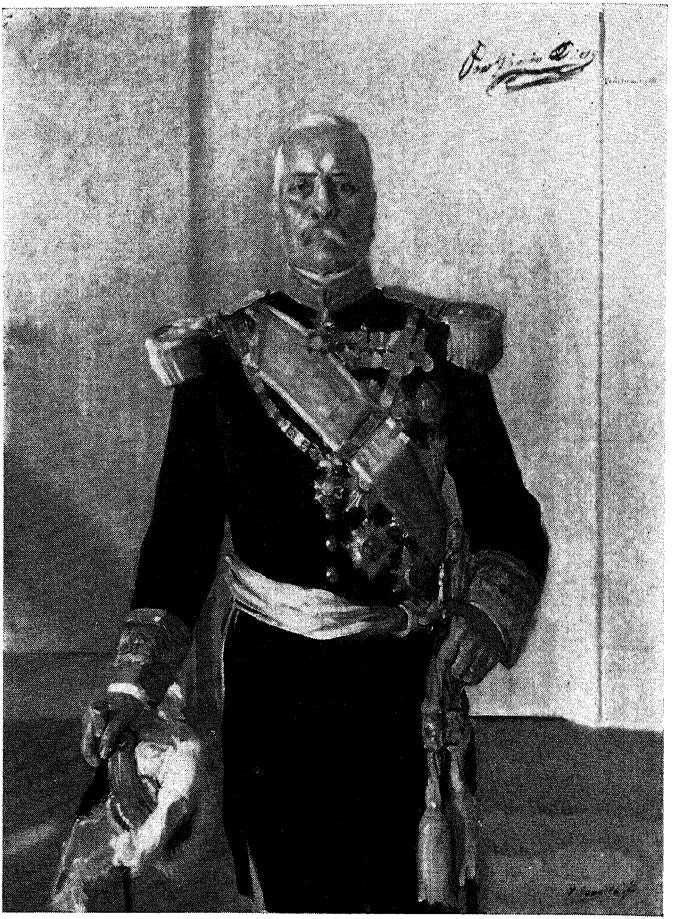
JOAQUIN SOROLLA Y BASTIDA
DON MANUEL BARTOLOME COSSIO

## DON MANUEL BARTOLOME COSSIO

### A31

The authority on El Greco wears a dark green overcoat, a gray coat, white shirt, and black tie. His eyes are blue, his complexion ruddy; his hair, beard, and mustache are brown. He holds a green book in his brown-gloved hand. On the brown and gray wall hangs the *Man with His Hand on His Breast* by El Greco, the original of which is in the *Museo del Prado*, Madrid. Cossío's portrait was painted at Madrid during the winter of 1908–1909. Sorolla painted another portrait of Cossío.

Oil on canvas. Height 99 cm.—Width 60 cm. Signed at right: *J. Sorolla Bastida.* At centre: *Manuel B. Cossio.* On the back: *N° 499.* Presented to The Hispanic Society of America on December 5th, 1908. Exhibited at The Hispanic Society of America, New York. Sorolla exhibition, 1909. Reproduced in Doménech, Rafael. *Sorolla, su vida y su arte.* Madrid, 1910. p. 69, figure 92 (Biblioteca de arte española v. 1); The Hispanic society of America. *Eight essays on Joaquín Sorolla y Bastida.* New York, 1909. v. 2, p. [431]; Williams, Leonard. *The portrait work of Joaquín Sorolla.* In *The International studio.* July 1906. v. 29, p. [33].



A1931

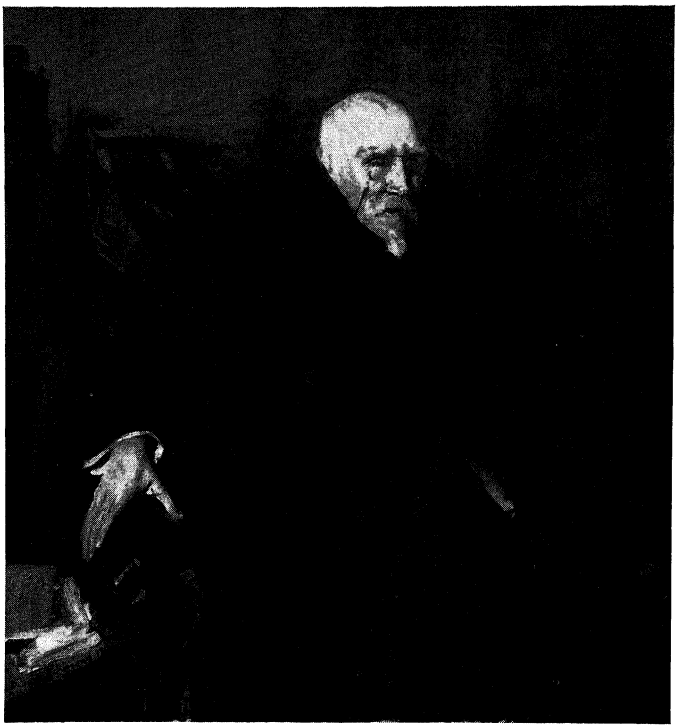
JOAQUIN SOROLLA Y BASTIDA
PORFIRIO DIAZ, FORMER PRESIDENT OF MEXICO

## PORFIRIO DIAZ
## FORMER PRESIDENT OF MEXICO

A1931

In this portrait General Díaz is seen clad in a black uniform with gold braided scarlet collar and cuffs, gold epaulets and buttons, and a blue and gold sash with tassels. Across his breast is the blue ribbon of the Order of Charles the Third and the collar of the Order is worn, as well as are many medals and badges. His right hand clasps a gold-headed cane and a black hat with white plumes, gold braid, and a red, green, and white rosette. His left hand rests upon his gold sword hilt. The walls of the room are gray, the floor light brown.

Oil on canvas. Height 146.5 cm.—Width 114.4 cm. Signed at right: *J Sorolla y B.* At upper right: *Porfirio Diaz Paris Diciembre 1911.* Presented to The Hispanic Society of America on February 23rd, 1926. Reproduced in *El nuevo estudio de Sorolla.* In *Blanco y negro.* January 14th, 1912. año 22.



A52

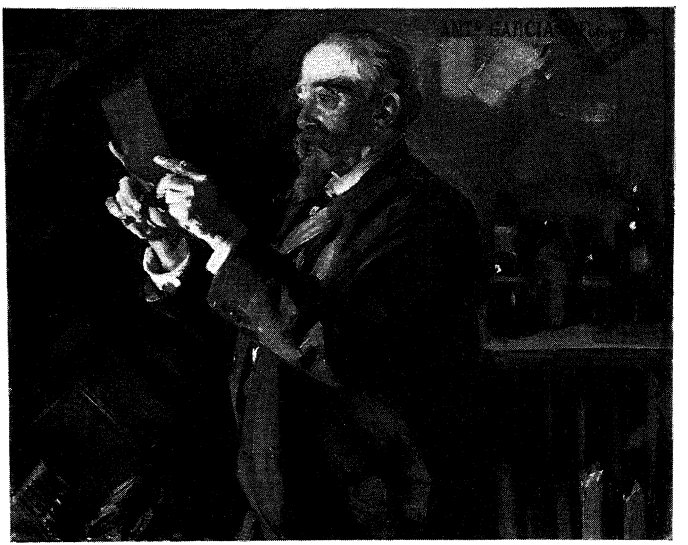
JOAQUIN SOROLLA Y BASTIDA
JOSE ECHEGARAY Y EIZAGUIRRE

## JOSE ECHEGARAY Y EIZAGUIRRE

### A52

The elderly dramatist, wrapped in a black overcoat with brown fur collar, is seated in a green armchair. His hair, beard, and goatee are white and his dark eyes are seen behind glasses. Upon a small table at the left are gray books and white papers. The background is brown. Sorolla painted an earlier portrait of Echegaray.

Oil on canvas. Height 114 cm.—Width 109 cm. Signed at left: *D. José Echegaray 1910 J. Sorolla Bastida.* Presented to The Hispanic Society of America in 1911. Exhibited at The Art Institute of Chicago, Chicago. Sorolla exhibition, 1911; The City Art Museum, St. Louis. Sorolla exhibition, 1911. Reproduced in Brinton, Christian. *Sorolla is returning to America; after an absence of eleven years, he is once more to visit New York.* In *Vanity fair.* November 1920. p. 45; Doménech, Rafael. *Las últimas obras de Sorolla.* In *Museum.* March 1911. v. 1, p. [89]; The Hispanic society of America. *Catalogue of paintings by Joaquín Sorolla y Bastida under the management of the Hispanic society of America.* [Chicago? 1911]. plate 35; Pattison, J. W. *Sorolla the Spanish painter—his art.* In *Fine arts journal.* April 1911. v. 25, p. 237; St. Louis. City art museum. *A collection of paintings by Joaquín Sorolla y Bastida.* [St. Louis? 1911?] p. [24].



A151

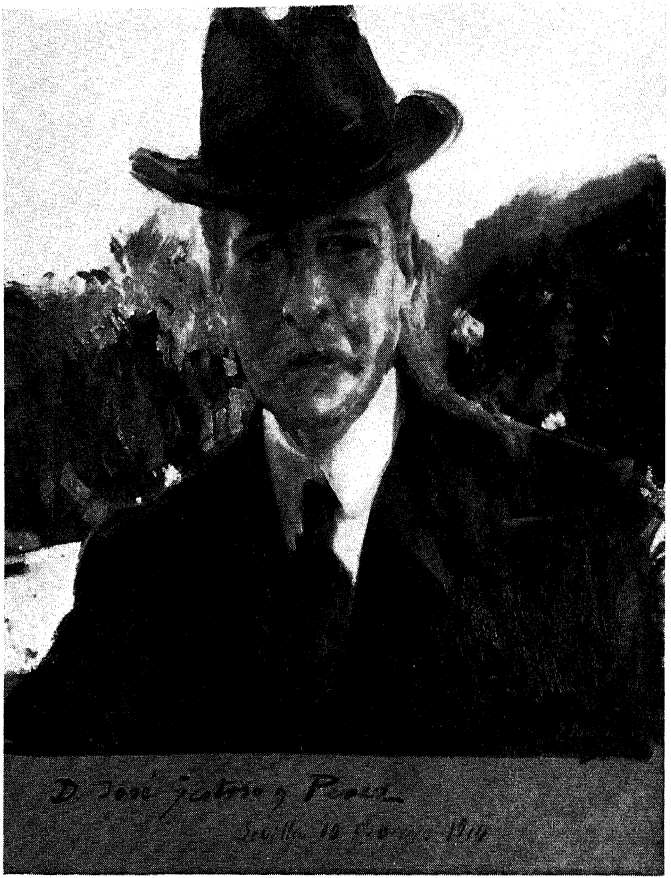
JOAQUIN SOROLLA Y BASTIDA
DON ANTONIO GARCIA

## DON ANTONIO GARCIA

### A151

The dark red glow of the developing room is reflected on the face of Don Antonio García, the patron and father-in-law of Sorolla. The gray-haired photographer has brown eyes and his brown beard is turning gray. He is wearing a white shirt, black tie, and a gray suit. Rows of photographic plates in plate holders are beside him, and on the table stand green and amber bottles. The brown background has a prismatic design of squares of light suggestive of his profession. This portrait was painted in 1908 at Valencia.

Oil on canvas. Height 91 cm.—Width 111 5 cm. At upper right: *Ant.° García=Fotógrafo=*. On the back: *No. 286*. Presented to The Hispanic Society of America in 1909. Exhibited at The Hispanic Society of America, New York. Sorolla exhibition, 1909; Buffalo Fine Arts Academy, Buffalo. Sorolla exhibition, 1909; Copley Society of Boston, Boston. Sorolla exhibition, 1909. Reproduced in The Hispanic society of America. *Eight essays on Joaquín Sorolla y Bastida*. New York, 1909. v. 2, p. [241].




A43

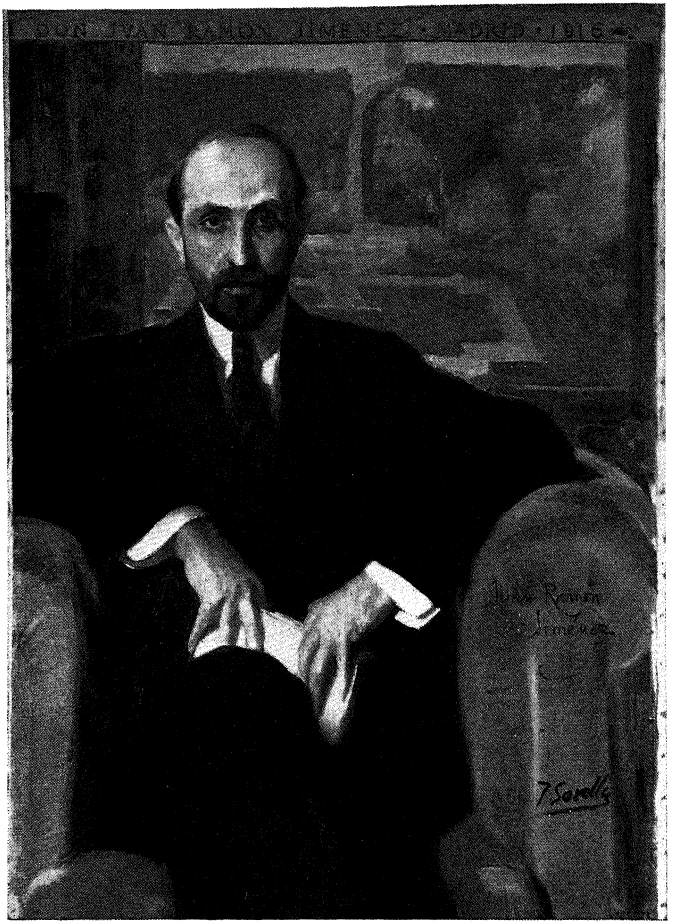
JOAQUIN SOROLLA Y BASTIDA
JOSE GESTOSO Y PEREZ

## JOSE GESTOSO Y PEREZ

### A43

The eminent Spanish scholar is dressed in a dark blue suit, white shirt, dull green tie, and a reddish-brown felt hat. His eyes are brown, and his sandy mustache is streaked with gray. Beneath the blue sky is a garden through which runs a road of reddish earth. In the green and yellow foliage are pink flowers.

Oil on canvas. Height 60 cm.—Width 54 cm. Signed at right: *J Sorolla B.* At centre: *D. José Gestoso y Perez Sevilla 10 Febrero 1910.* Presented to The Hispanic Society of America in 1911.




A1932

JOAQUIN SOROLLA Y BASTIDA
DON JUAN RAMON JIMENEZ

## DON JUAN RAMON JIMENEZ

A1932

The poet has brown hair and eyes, short beard and mustache. He is seated in a pinkish-tan armchair holding a book with a white binding. A black and gray necktie is worn with a dark suit. A painting by Sorolla, *Patio of the King Don Pedro, Alcázar, Sevilla*, hangs on the wall framed in brown. It is painted in tones of gray, green, brown, and rose colour. Sorolla painted another portrait of Jiménez.

Oil on canvas. Height 119 cm.—Width 83 cm. At upper centre: *Don Juan Ramon Jimenez·Madrid·1916.* Signed at right: *Juan Ramón Jiménez J Sorolla.* Presented to The Hispanic Society of America on February 23rd, 1926. Reproduced in Jiménez, J. R. *Poesias escojidas (1899–1917).* New York, 1917. frontispiece; *Regalo de poetas invitando una biblioteca llamamiento a las pudientes.* In *Plus ultra.* November 1917. año 2, p. 9; Reyes, Alfonso. *Juan Ramón y los duendes.* In *Repertorio americano.* October 30th, 1922. p. 59.

A1933

JOAQUIN SOROLLA Y BASTIDA
DON RICARDO DE LEON Y ROMAN

## DON RICARDO DE LEON Y ROMAN

A1933

The Spanish novelist has sparse brown hair and mustache and brown eyes behind glasses. He wears a dark suit and necktie and from his coat pocket protrudes a blue handkerchief. He is seated in a brown armchair upholstered in green material and he rests his arm upon a table covered with a green cloth. A glass bowl and a green glass pitcher are placed upon the table and on a shelf beyond are books and a gilded statuette. The background is light brown with the exception of a black and brown curtain at the right. A glimpse of a red floor is seen behind the chair.

Oil on canvas. Height 110.5 cm.—Width 83 cm. Signed at right: *J Sorolla.* At centre: *Ricardo León 1917.* Presented to The Hispanic Society of America on February 23rd, 1926.

A44

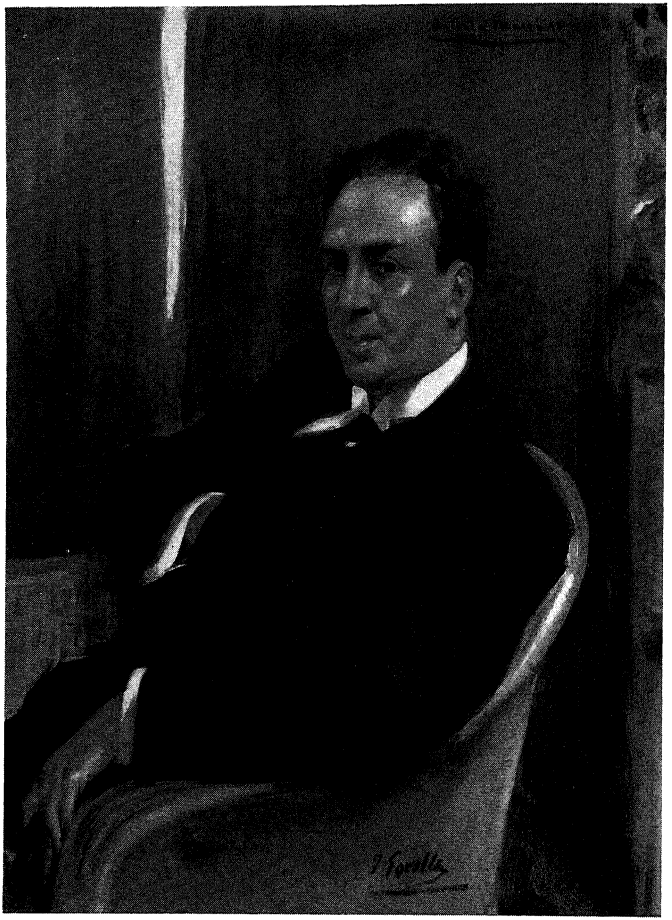
JOAQUIN SOROLLA Y BASTIDA
JOSEPH FLORIMOND, DUKE OF LOUBAT

## JOSEPH FLORIMOND, DUKE OF LOUBAT

A44

Joseph Florimond Loubat, who received his ducal title from Pope Leo the Thirteenth was a member of many learned societies and particularly interested in early manuscripts relating to American linguistics. In the lapel of his black coat is the red button of the Legion of Honour in which he held the rank of Commander. He wears a white collar and a black tie. His hair and beard are white, and his eyes are blue. The background is brown and gray.

Oil on canvas. Height 61 cm.—Width 49 5 cm. At upper centre: *Le Duc de Loubat.* Presented to The Hispanic Society of America on May 26th, 1911.



A1934

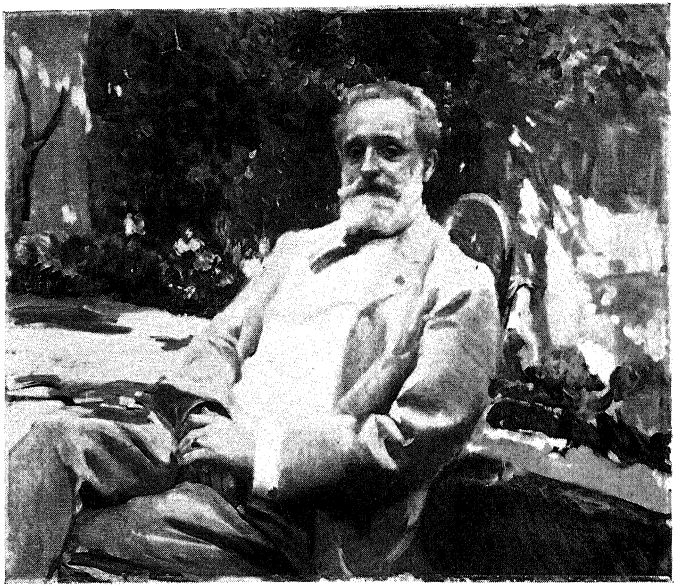
JOAQUIN SOROLLA Y BASTIDA
DON ANTONIO MACHADO Y RUIZ

## DON ANTONIO MACHADO Y RUIZ

A1934

The Andalusian poet has black hair and eyes and wears a dark suit and necktie. He is seated in a yellow armchair against a green, brown, and white background. At the right a portion of the canvas is painted red, blue, and yellow.

Oil on canvas. Height 103 cm.—Width 80.5 cm. Signed at right: *J Sorolla.* At upper right: *Antonio Machado.* Presented to The Hispanic Society of America on February 23rd, 1926.



A36

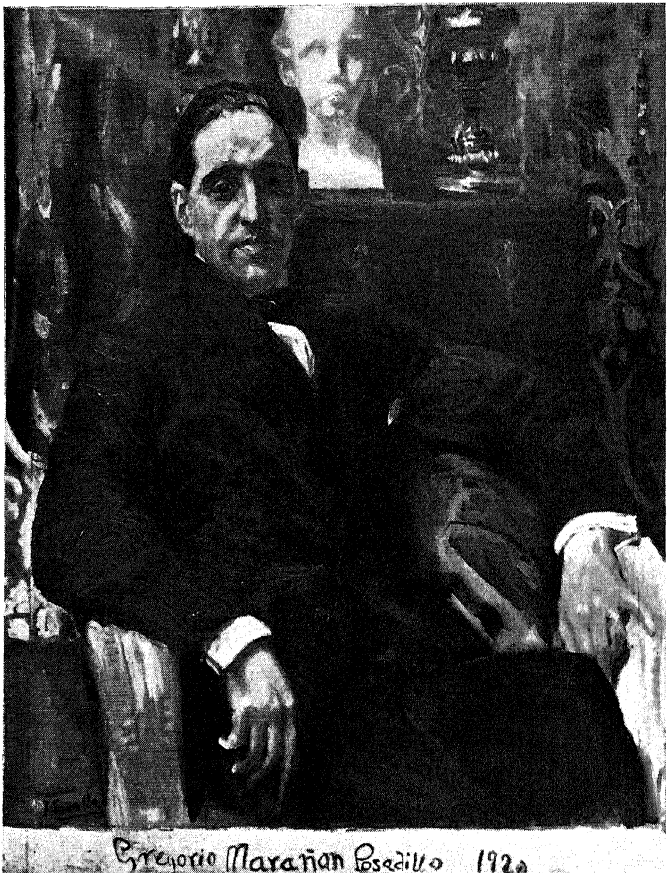
JOAQUIN SOROLLA Y BASTIDA
RAIMUNDO DE MADRAZO Y GARRETA

## RAIMUNDO DE MADRAZO Y GARRETA

### A36

The distinguished portrait painter is clad in white waistcoat, gray suit, and red tie. He wears the red button of the Legion of Honour. His hair, beard, and mustache are white and his eyes brown. He is seated in a garden against a background of red and white flowers, green shrubbery, and a brown wall. This portrait was painted at Paris in June 1906.

Paint chipped. Oil on canvas. Height 96 cm.—Width 113 cm. Signed at right: *a la Señora de Madrazo J. Sorolla B 1906.* Presented to The Hispanic Society of America in 1909. Exhibited at the Georges Petit Galleries, Paris. Sorolla exhibition, 1906; Grafton Galleries, London. Sorolla exhibition, 1908; The Hispanic Society of America, New York. Sorolla exhibition, 1909. Reproduced in The Hispanic society of America. *Eight essays on Joaquín Sorolla y Bastida.* New York, 1909. v. 2, p. [439].




A1935

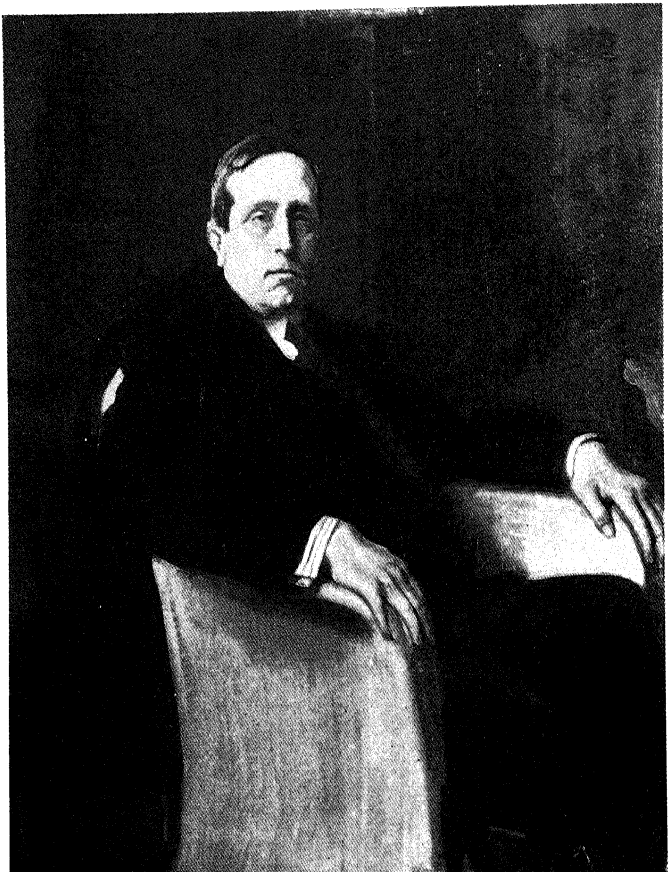
JOAQUIN SOROLLA Y BASTIDA
DOCTOR GREGORIO MARAÑON Y POSADILLO

## DOCTOR GREGORIO MARAÑON Y POSADILLO

A1935

The learned doctor and author has brown hair and eyes. He wears a blue suit, black tie, and blue and white striped shirt and is seated in a yellow armchair in which has been placed a blue, tan, and dark red cushion. Behind him upon a brown chest of drawers are a marble bust of a child's head and a silver vase. The background is painted in red, magenta, and tan.

Canvas patched. Oil on canvas. Height 105 cm.—Width 89.5 cm. Signed at left: *J Sorolla.* At centre. *Gregorio Marañon Posadillo 1920.* Presented to The Hispanic Society of America on February 23rd, 1926.



A1936

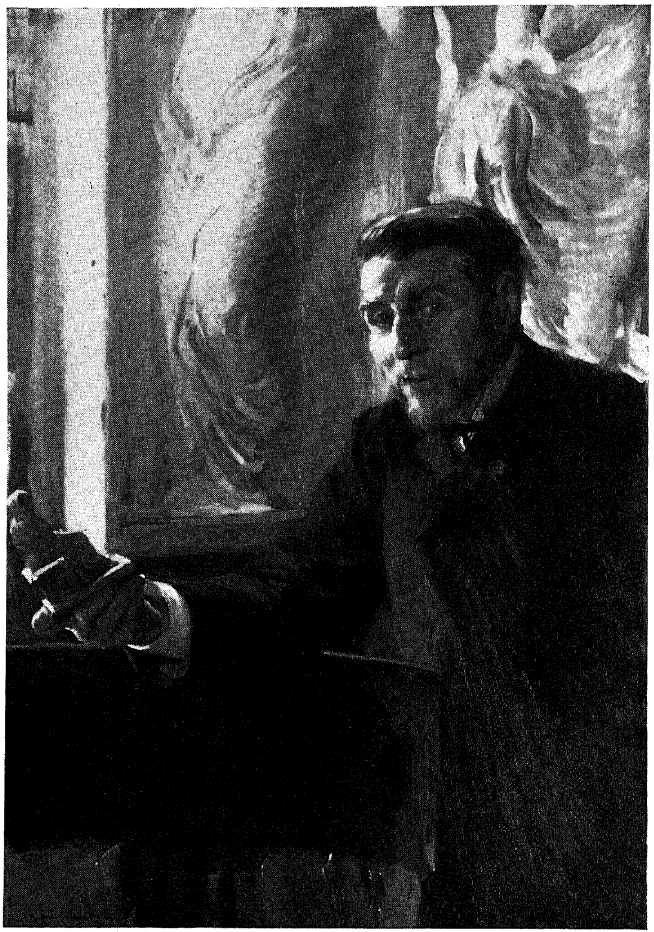
JOAQUIN SOROLLA Y BASTIDA
DON JOSE MARTINEZ RUIZ
(AZORIN)

## DON JOSE MARTINEZ RUIZ
## (AZORIN)

A1936

Azorín, the essayist and critic, is clad in a black suit and tie and a blue striped shirt. He is seated in a pale yellow armchair. His hair is brown and his eyes which gaze directly at the spectator are blue. The background is dark green with a reddish-brown panel at the extreme right.

Oil on canvas. Height 120 5 cm.—Width 102 cm. Signed at left: *Don José Martinez Ruiz = Azorin = MCMXVII J Sorolla B.* Presented to The Hispanic Society of America on February 23rd, 1926.



A30

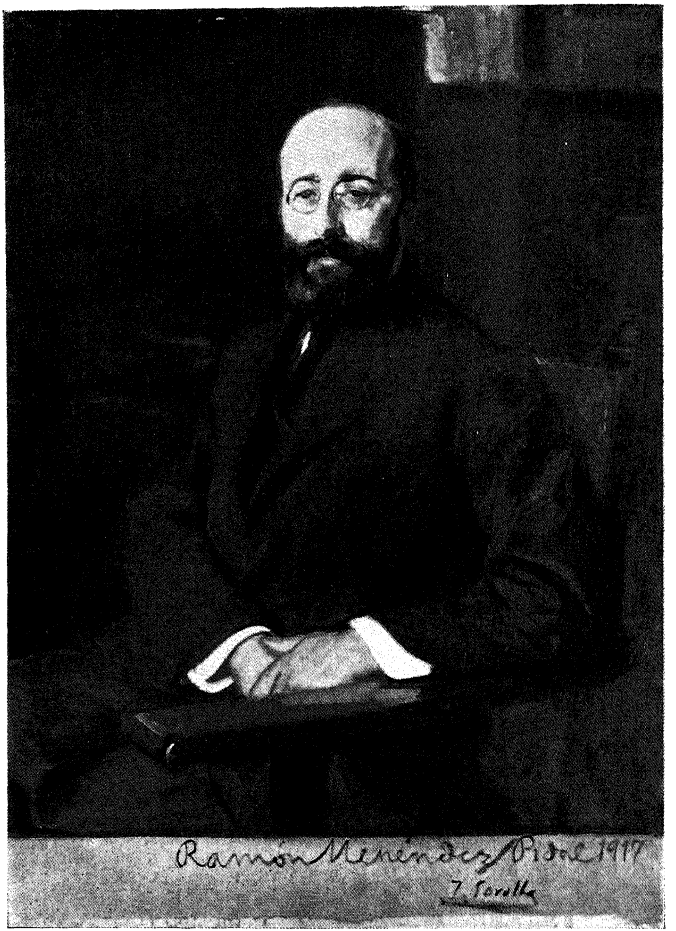
JOAQUIN SOROLLA Y BASTIDA
DON JOSE RAMON MELIDA Y ALINARI

## DON JOSE RAMON MELIDA Y ALINARI

### A30

The archæologist and Director of the *Museo Arqueológico Nacional,* Madrid, holds in his outstretched hand a terra cotta figurine. He is dressed in a brown suit, white shirt, and black tie. In the lapel of his coat is a purple button. His right arm rests upon the back of a chair of reddish-brown wood. His eyes are blue; his hair, mustache, and beard are brown. In the background are plaster casts and at the left a window.

Oil on canvas. Height 95 cm.—Width 59 cm. Signed at left: *A José Ramon Melida J Sorolla 1904.* Presented to The Hispanic Society of America in 1911.




A1937

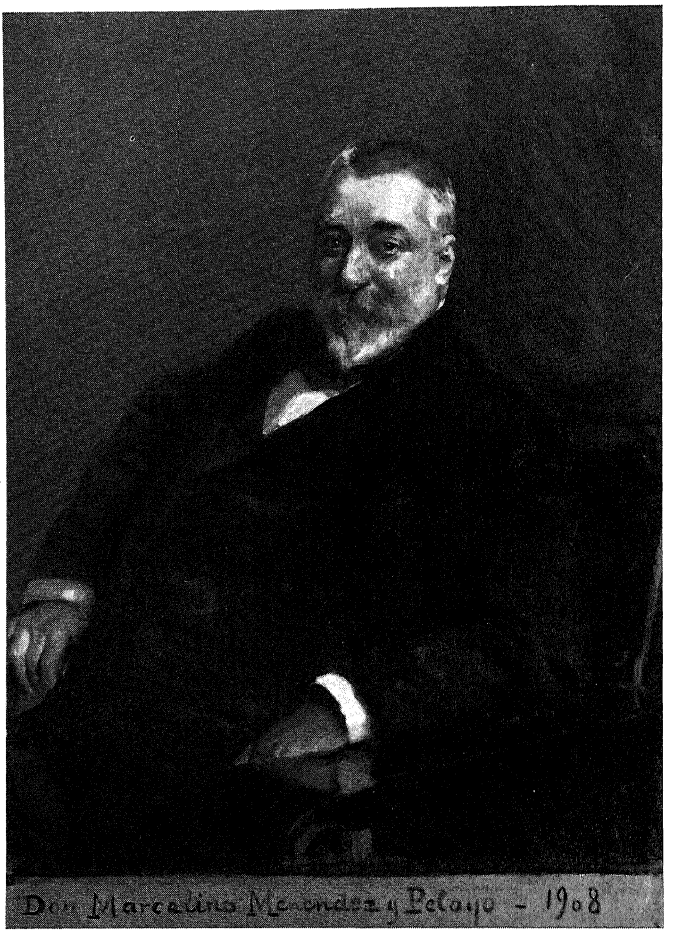
JOAQUIN SOROLLA Y BASTIDA
DON RAMON MENENDEZ PIDAL

## DON RAMON MENENDEZ PIDAL

A1937

The Spanish philologist and Director of the *Real Academia Española* has a ruddy complexion, brown eyes, black hair, beard, and mustache. He wears glasses and is clad in a dark gray suit and blue necktie. He is seated in a brown armchair placed against a red-brown background. At the right appears a square of gray.

Oil on canvas. Height 111.5 cm.—Width 80 cm. Signed at centre: *Ramón Menéndez Pidal 1917 J. Sorolla.* On the back: *17.* Presented to The Hispanic Society of America on February 23rd, 1926.




A50

JOAQUIN SOROLLA Y BASTIDA
MARCELINO MENENDEZ Y PELAYO

## MARCELINO MENENDEZ Y PELAYO

### A50

Marcelino Menéndez y Pelayo, a poet and an eminent scholar in the field of Spanish letters, is dressed in a dark gray suit, white shirt, and black tie. He is seated in an armchair of polished brown wood. His eyes are brown and his complexion ruddy. His brown hair and his mustache and beard are streaked with white. The background is a dull olive-green. This portrait was painted at Madrid in 1908.

Oil on canvas. Height 112 cm.—Width 77.7 cm. Signed at right: *J Sorolla y Bastida.* At centre: *Don Marcelino Menendez y Pelayo —1908.* On the back: *313.* Presented to The Hispanic Society of America in 1909. Exhibited at The Hispanic Society of America, New York. Sorolla exhibition, 1909. Reproduced in The Hispanic society of America. *Eight essays on Joaquín Sorolla y Bastida.* New York, 1909. v. 2, p. [323].

A1938

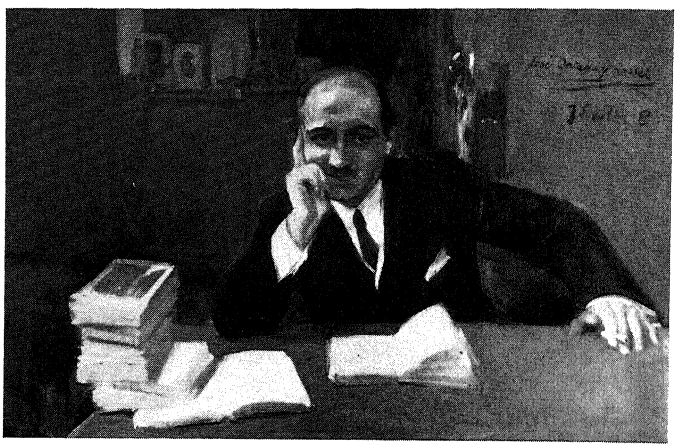
JOAQUIN SOROLLA Y BASTIDA
ANTONIO MUÑOZ DEGRAIN

## ANTONIO MUÑOZ DEGRAIN

A1938

The Valencian landscape painter is seated in a brown chair upholstered in green. Before him stands a brown easel upon which a canvas has been placed. He wears a dark gray hat, gray suit, blue shirt, and a white collar and cravat. In his pocket is a white handkerchief. Gold-mounted eye-glasses protect his brown eyes. His face is ruddy and his brown hair and beard are turning gray. In the background is a gray wall with a brown dado. The floor is terra cotta colour. Another portrait by Sorolla of Antonio Muñoz Degrain was exhibited at the *Exposición de Bellas Artes*, Madrid, in 1900.

Oil on canvas. Height 121 cm.—Width 103 cm. Signed at right: *D. Antonio Muñoz Degrain J Sorolla 1917*. Presented to The Hispanic Society of America on February 23rd, 1926.



A1939

JOAQUIN SOROLLA Y BASTIDA
DON JOSE ORTEGA Y GASSET

## DON JOSE ORTEGA Y GASSET

A1939

The editor of the *Revista de occidente* is seated in a green chair before a table covered with a pink cloth upon which are several paper-bound books, one with a green and yellow cover. The writer has brown eyes, hair, and mustache. He wears a dark suit and holds in his left hand a cigarette. At the left are an armchair upholstered in brown material and a piece of brown furniture upon which are several objects; a small mirror and pictures in gray frames. The background is painted in dark shades of brown, red, yellow, and green with the exception of a pink wall at the right.

Oil on canvas. Height 81 7 cm —Width 124.5 cm. Signed at upper right: *José Ortega y Gasset J. Sorolla B.* Presented to The Hispanic Society of America on February 23rd, 1926.

A1940

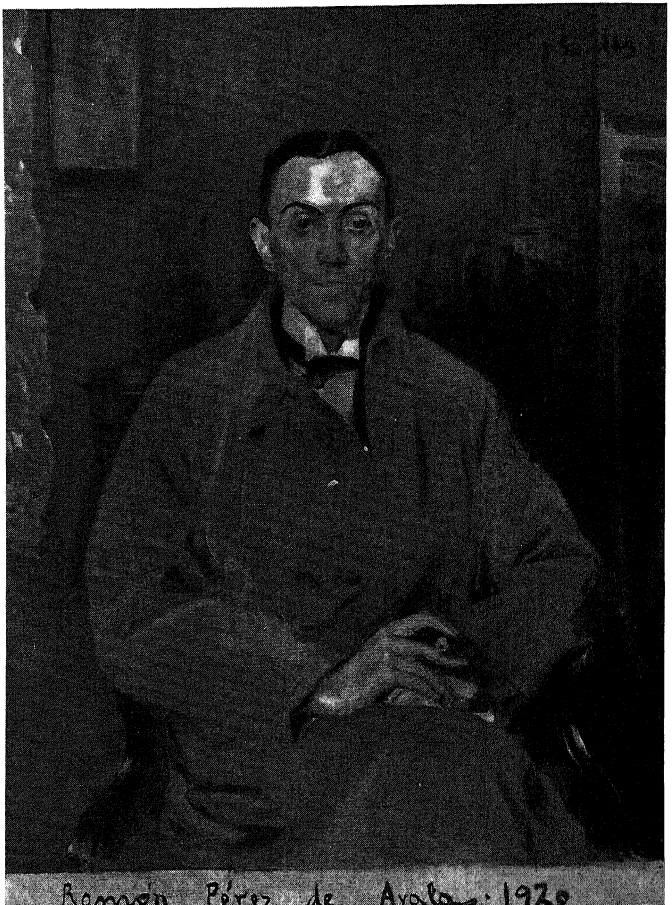
JOAQUIN SOROLLA Y BASTIDA
EMILIA PARDO BAZAN
COUNTESS OF PARDO BAZAN

## EMILIA PARDO BAZAN
## COUNTESS OF PARDO BAZAN

A1940

The famous novelist has brown eyes and white hair and in this portrait she is dressed in black and wears a string of black beads. Her brown inlaid chair is placed against a gray background.

Oil on canvas. Height 110 cm.—Width 82 cm. Signed at upper right: *J Sorolla B 1913.* At upper centre: *Condesa Pardo de Bazan.* Presented to The Hispanic Society of America on February 23rd, 1926.




A1941

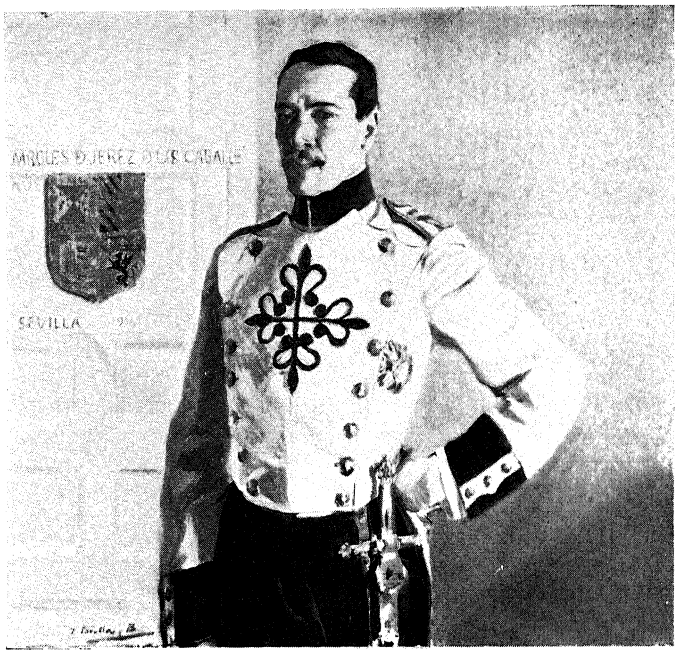
JOAQUIN SOROLLA Y BASTIDA
DON RAMON PEREZ DE AYALA

## DON RAMON PEREZ DE AYALA

A1941

The Asturian poet, essayist, and novelist has dark brown eyes and black hair. Clad in an olive-gray topcoat and a black dinner jacket, he holds a cigar in the fingers of his right hand. He is seated in a green upholstered armchair of mahogany. Behind him are a brown paneled door and a brown table. At the left is a red oblong framed in black and at the right a small marine picture. The background is brown.

Oil on canvas. Height 104 cm.—Width 80.5 cm. Signed at upper right: *J Sorolla.* At centre: *Ramón Pérez de Ayala. 1920.* Presented to The Hispanic Society of America on February 23rd, 1926.




A1942

JOAQUIN SOROLLA Y BASTIDA
MANUEL PEREZ DE GUZMAN Y BOZA LIAÑO AUBAREDE
MARQUIS OF JEREZ DE LOS CABALLEROS

## MANUEL PEREZ DE GUZMAN Y BOZA LIAÑO AUBAREDE, MARQUIS OF JEREZ DE LOS CABALLEROS

A1942

The Marquis stands against a gray wall and before a white paneled door upon which has been placed his coat of arms. His hair and mustache are brown, his eyes blue. His brilliant uniform consists of blue trousers and a white jacket with green collar and cuffs and green pipings. Brass buttons and red and gold epaulets decorate the jacket. He wears the green Order of Alcántara and the badge of the Order of Isabel the Catholic. A gold-handled sword is fastened at his side.

Oil on canvas. Height 98 cm.—Width 103 cm. Signed at left: *J Sorolla y B.* At upper left: *Marques de Jerez de los Caballeros Sevilla—1914.* Presented to The Hispanic Society of America on February 23rd, 1926.

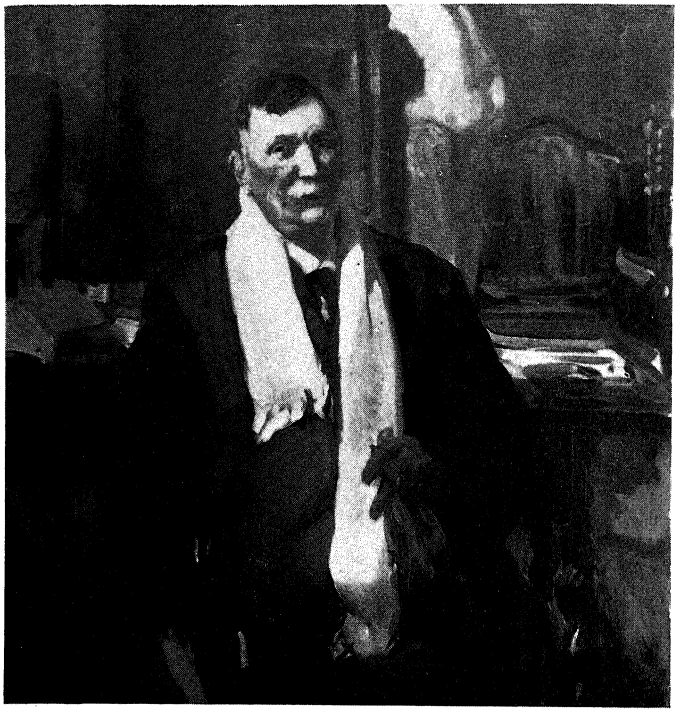
The arms quarterly,

I. *Per saltire,* (1, 4) *azure, six serpents proper in each side of two caldrons checkered argent and gules,* (2, 3) *argent, five ermines, all bordered by a band compony, eleven lions rampant sable over argent and eleven towers proper over gules,* the Guzmáns,

II. *Per pale,* (1) *sable, five bendlets or,* (2) *gules, three bends sinister or,*

III. *Per pale,* (1) *argent, a tower proper,* (2) *or, four bars azure, all bordered in gules with eight roundels argent,*

IV. *Per fess invected,* (1) *azure, three fleurs-de-lis argent,* (2) *or, a lion rampant winged sable.*



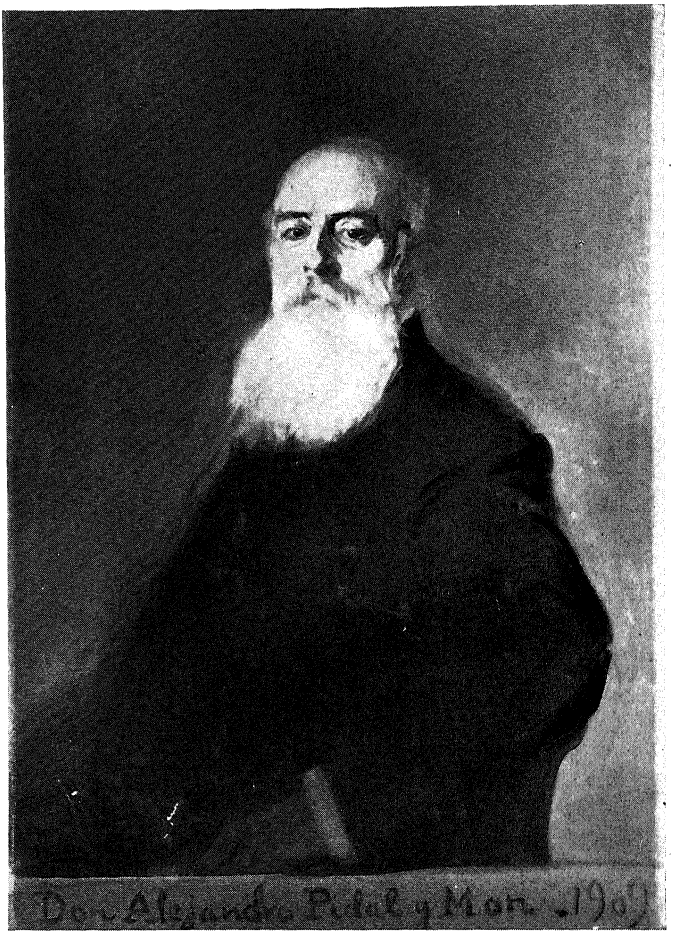
A47

JOAQUIN SOROLLA Y BASTIDA
BENITO PEREZ GALDOS

A47

The author of *Episodios nacionales* and *Novelas españolas contemporáneas* wears a dark overcoat and white scarf and holds a cigar and a brown cane in his gray-gloved hand. His hair and eyes are dark, his mustache light brown. He is seated in a brown chair, and behind him is a table piled with books. The background is brown except at the right where a chair upholstered in red and a marble statue are placed against a blue-gray background. Sorolla painted another portrait of Pérez Galdós.

Oil on canvas. Height 108.8 cm.—Width 113.8 cm. Signed at right: *J Sorolla 1911.* At upper right: *Don Benito Perez Galdos 1911.* Presented to The Hispanic Society of America in 1911. Exhibited at the Art Institute of Chicago, Chicago. Sorolla exhibition, 1911. Reproduced in Brinton, Christian. *Sorolla is returning to America; after an absence of eleven years, he is once more to visit New York.* In *Vanity fair.* November 1920. p. 45; The Hispanic society of America. *Catalogue of paintings by Joaquín Sorolla y Bastida under the management of the Hispanic society of America.* [Chicago? 1911]. plate 36.




A56

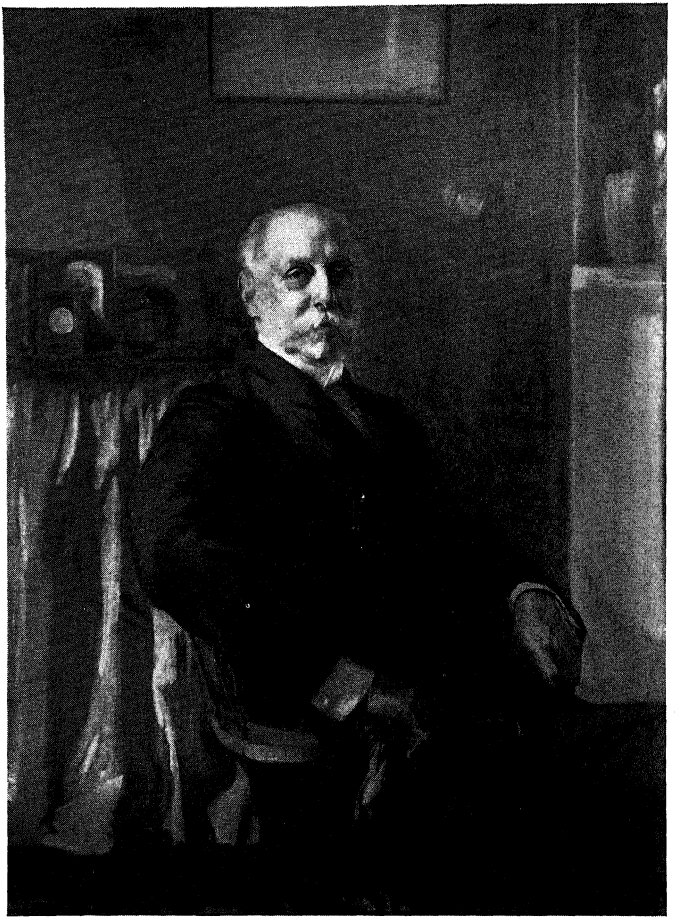
JOAQUIN SOROLLA Y BASTIDA
ALEJANDRO PIDAL Y MON

## ALEJANDRO PIDAL Y MON

A56

In this portrait the statesman is seen with white hair, beard, and mustache and brown eyes. His black suit is outlined against a greenish-yellow background. A corner of a dark red chair appears at the right. This picture was painted at Madrid.

Oil on canvas. Height 110 cm.—Width 75 cm. Signed at left: *J Sorolla B 1909.* At centre: *Don Alejandro Pidal y Mon. 1909.* Presented to The Hispanic Society of America in 1909. Exhibited at The Hispanic Society of America, New York. Sorolla exhibition, 1909. Reproduced in The Hispanic society of America. *Eight essays on Joaquín Sorolla y Bastida.* New York, 1909. v. 2, p. [443].



A34

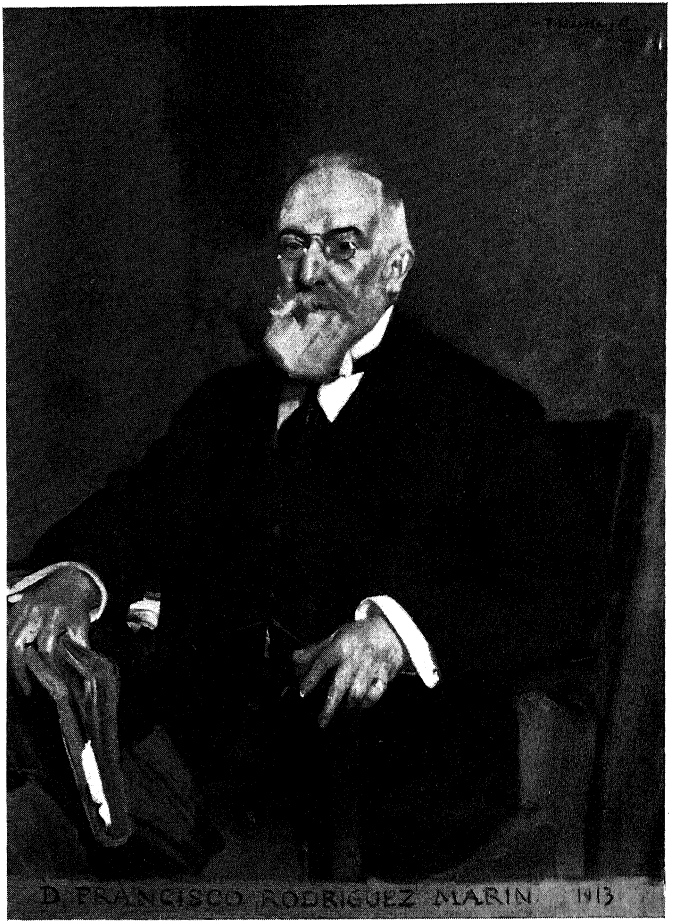
JOAQUIN SOROLLA Y BASTIDA
CHANDLER ROBBINS

## CHANDLER ROBBINS

A34

Chandler Robbins, who was for many years an officer of the American Geographical Society, had white hair and mustache and blue eyes. In this portrait he wears a gray suit and red necktie. His right hand, gloved in brown, rests upon the arm of a brown chair. His glasses hang from a cord. Behind him is a bookcase with a tan curtain. A brown clock, several pictures, and a brown jar are placed upon the shelf and on the brown wall is a picture in a narrow black frame. At the extreme right is a gray mantlepiece in another room. This work was painted at New York in 1909.

Oil on canvas. Height 127 cm.—Width 99 cm. Presented to The Hispanic Society of America in 1909.




A1943

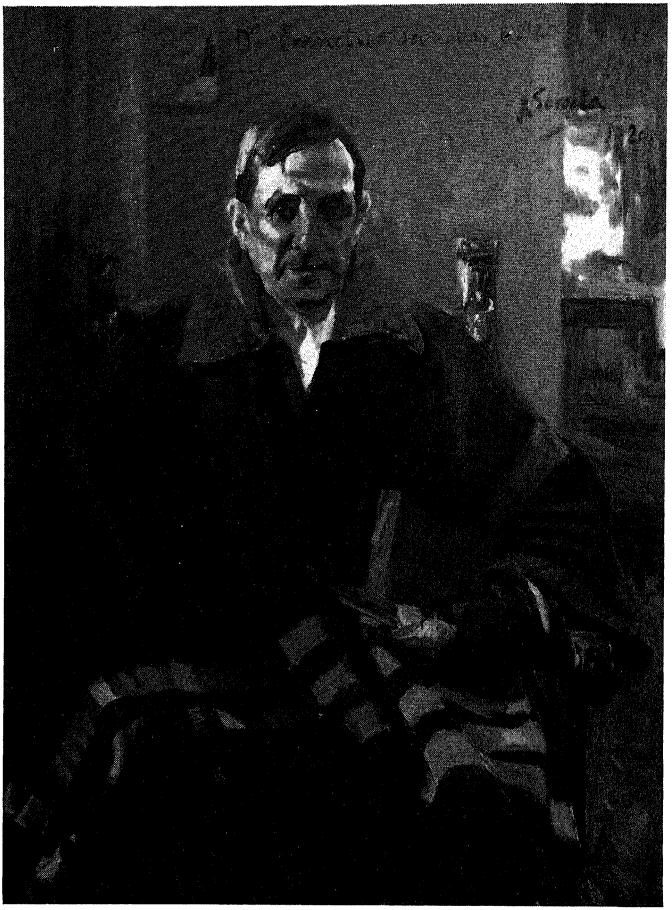
JOAQUIN SOROLLA Y BASTIDA
DON FRANCISCO RODRIGUEZ MARIN

## DON FRANCISCO RODRIGUEZ MARIN

A1943

The Cervantes scholar and poet wears glasses and has brown eyes, gray hair, beard, and mustache. In his right hand he holds a book bound in vellum. His coat is black, his trousers gray, and his necktie black. He is seated in a brown chair, and in the background is the head of a gray statue against a gray and brown wall.

Oil on canvas. Height 114.5 cm.—Width 85 cm. Signed at upper right: *J Sorolla y B.* At centre: *D. Francisco Rodriguez Marin. 1913.* Presented to The Hispanic Society of America on February 23rd, 1926.



A1944

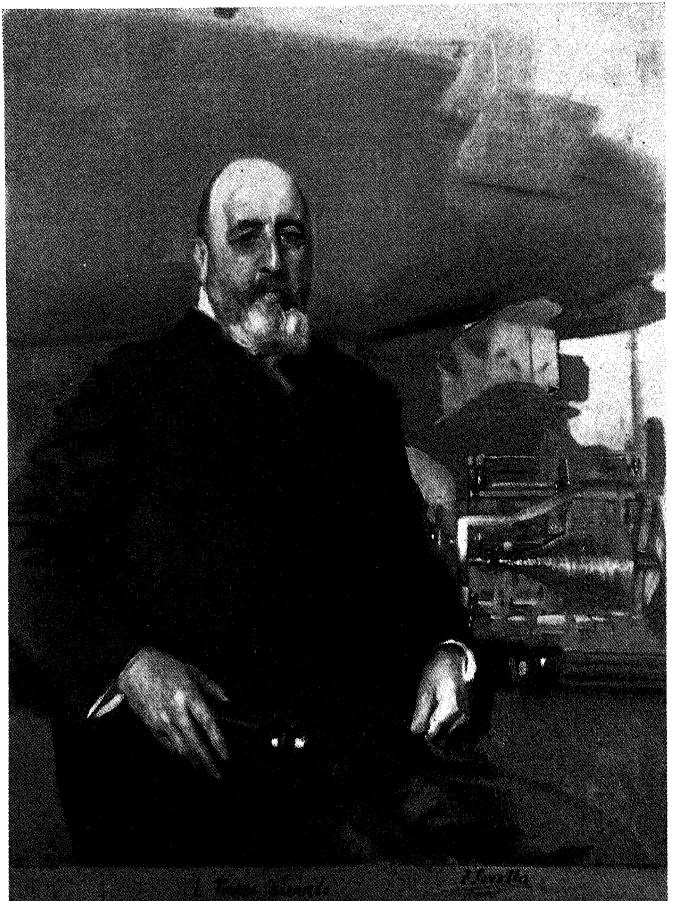
JOAQUIN SOROLLA Y BASTIDA
DOCTOR FRANCISCO SANDOVAL

## DOCTOR FRANCISCO SANDOVAL

A1944

The Doctor has brown hair and eyes and is wrapped in a dark gray cape striped with grayish-purple bands. Above his white shirt a yellow collar frames his face. He holds in his brown-gloved left hand a brown box and other objects. His brown chair is placed against a gray-green wall upon which is hung a small picture done in green and yellow. A pink curtain hangs at the left; at the right is a door which leads to another room in which are various pieces of furniture, among them a blue and white picture or possibly a mirror in a gold frame. The floor is reddish-brown.

Oil on canvas. Height 109 4 cm.—Width 90 cm. Signed at upper right: *J. Sorolla 1920.* At upper centre: *Dr. Francisco Sandoval 1920.* Presented to The Hispanic Society of America on February 23rd, 1926.



A1945

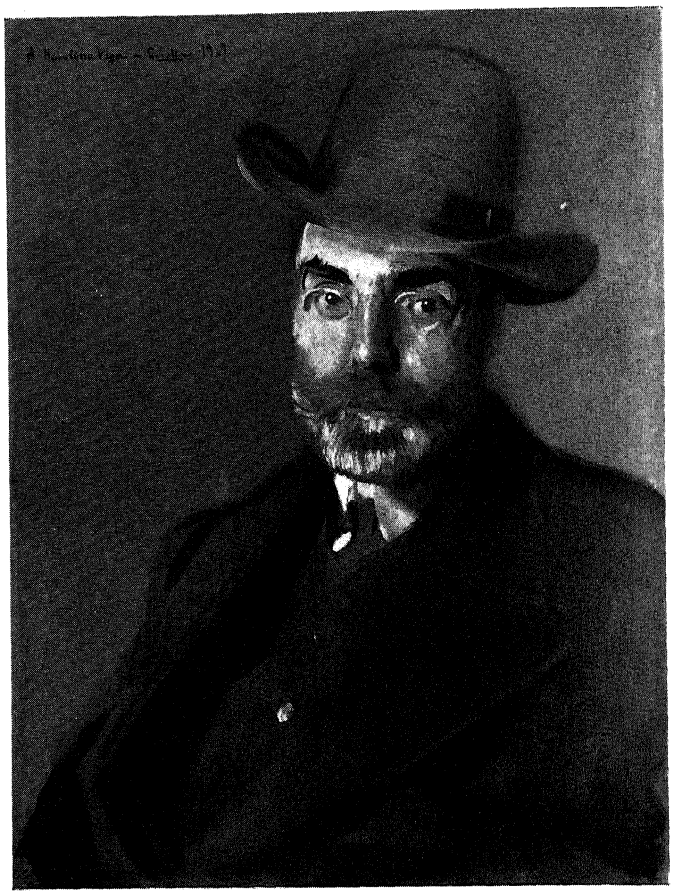
JOAQUIN SOROLLA Y BASTIDA
DON LEONARDO TORRES QUEVEDO

## DON LEONARDO TORRES QUEVEDO

A1945

The engineer and inventor is seated in a brown armchair before numerous pieces of machinery and his invention the Astra-Torres dirigible. He is clad in black. His beard is gray, his eyes, hair, and mustache are black streaked with gray. Far in the background white clouds cross a gray-blue sky.

Oil on canvas. Height 124.5 cm.—Width 99.5 cm. Signed at centre: *L Torres Quevedo J Sorolla.* Presented to The Hispanic Society of America on February 23rd, 1926.



A46

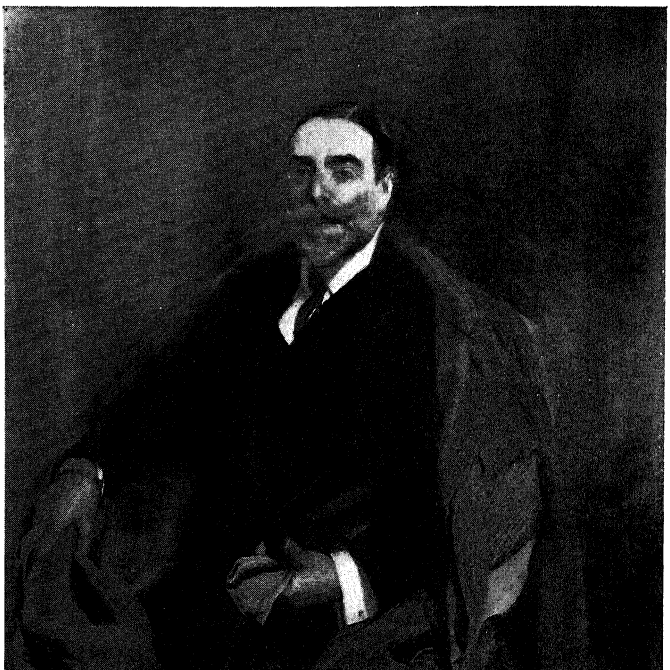
JOAQUIN SOROLLA Y BASTIDA
DON BENIGNO DE LA VEGA INCLAN Y FLAQUER
MARQUIS OF VEGA INCLAN

## DON BENIGNO DE LA VEGA INCLAN Y FLAQUER, MARQUIS OF VEGA INCLAN

A46

The distinguished patron of Spanish art is clad in a grayish-purple suit, white shirt, violet silk tie, and a gray felt hat. His brown eyes are protected by silver-rimmed spectacles. He has dark hair and his brown beard is streaked with gray. The background is green. This portrait was painted at Madrid in 1907.

Oil on canvas. Height 63.3 cm.—Width 50.8 cm. Signed at upper left: *A Benigno Vega—Sorolla 1907.* On the back: *N° 118.* Presented to The Hispanic Society of America in 1909. Exhibited at the Grafton Galleries, London. Sorolla exhibition, 1908; The Hispanic Society of America, New York. Sorolla exhibition, 1909. Reproduced in The Hispanic society of America. *Eight essays on Joaquín Sorolla y Bastida.* New York, 1909. v. 1, p. [381]; *Marquis de la Vega here on an important art mission.* In *The New York times.* December 29th, 1912. p. 13; The Pan American union. *Bulletin.* January 1916. v. 42, p. [107].



A1946

JOAQUIN SOROLLA Y BASTIDA
DON BENIGNO DE LA VEGA INCLAN Y FLAQUER
MARQUIS OF VEGA INCLAN

## DON BENIGNO DE LA VEGA INCLAN Y FLAQUER, MARQUIS OF VEGA INCLAN

A1946

The Marquis is dressed in a black suit, white shirt, and brown tie. He is seated in an armchair over which he has thrown his reddish-brown topcoat. His right hand is gloved and he carries in his left hand a black hat and brown glove. His hair is black; his beard and mustache are streaked with gray. His brown eyes are protected by *pince-nez*. The background is green. The work was completed in the winter of 1913.

Oil on canvas. Height 114 5 cm.—Width 110 cm. At upper centre: *Traver—La Vizcaina C. M. Sta A[na]*. Presented to The Hispanic Society of America on February 23rd, 1926.

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(2) Thacher, J. B. *Christopher Columbus.* New York and London, 1903–04. v. 1, p. 528.

(3) Casas, Bartolomé de las. *Historia de las Indias.* Madrid, 1875–76. v. 2, p. 89, *tr.*

(4) *Ibid.* v. 1, p. 43–44, *tr.*

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—— *Catalogue of paintings by Joaquín Sorolla y Bastida, brought to America and exhibited by the Hispanic society of America, February 8 to March 8, 1909, with introduction by Leonard Williams and thirty-two illustrations; loaned for exhibition at the Buffalo fine arts academy, March 20 to April 10, 1909.* New York, 1909.

—— *Catalogue of paintings by Joaquín Sorolla y Bastida, brought to America and exhibited by the Hispanic society of America, February 8 to March 8, 1909, loaned, for exhibition by the Buffalo fine arts academy, March 20 to April 10, 1909, and the Copley society of Boston, April 20 to May 11, 1909, with introduction by Leonard Williams.* New York, Boston, 1909.

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—— *Eight essays on Joaquín Sorolla y Bastida by Aureliano de Beruete, Camille Mauclair, Henri Rochefort, Leonard Williams, Elisabeth Luther Cary, James Gibbons Huneker, Christian Brinton, William E. B. Starkweather, followed by appreciations of the press. Printed on the occasion of the exhibition of paintings . . . February 4 to March 9, 1909.* New York, 1909. 2 v.

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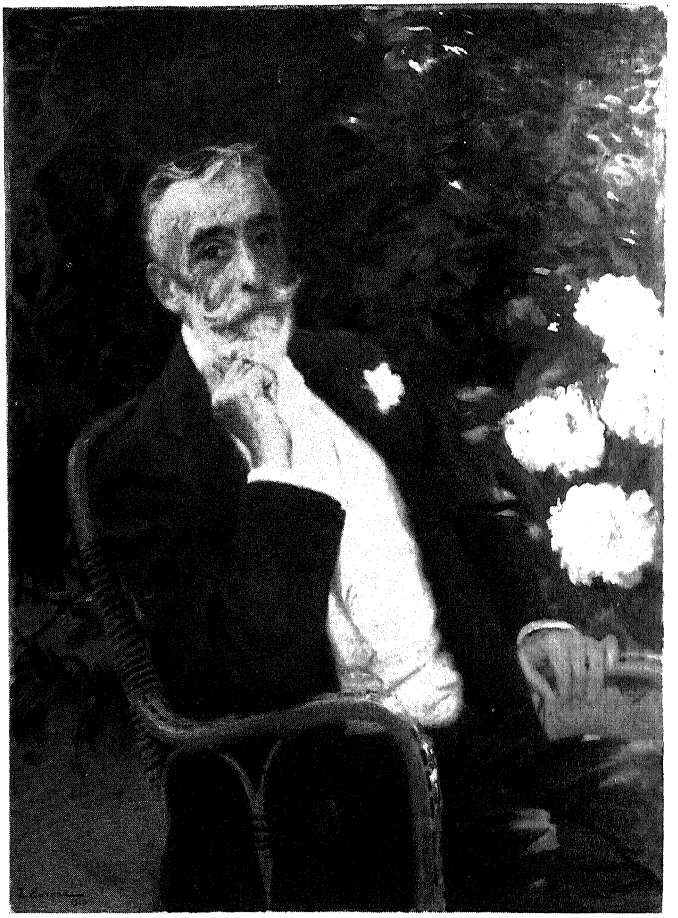
XXIII

LAUREANO BARRAU

## XXIII

Laureano Barrau was born at Barcelona in 1864. His first large work was the *Descent from the Cross* done at Rome where he was supported by a pension. He painted an historical canvas, the *Rendition of Gerona* (1887) but soon deserted this field for rustic scenes and peasant types which recall those of the French artists, Jules Bastien-Lepage and Jules Breton. In 1892 he completed *The Blessing of the Palms at Olot* and in the same year he exhibited at Madrid, *Women Weeding* and *Peasant Woman*, the latter acquired for the *Museo de Arte Moderno*, Madrid. Barrau went to Paris to live and became a pupil of Jean Léon Gérôme. He continued to paint many Catalan subjects such as *Morning Mass* (1894) and a *Calvary in Cataluña* (1896). His French street scene *Halt!* was exhibited at the Paris *Salon* of 1893. His *Boulevards of Paris* was completed in 1897. Among the pictures shown at an exhibition at Barcelona were *The Lace Makers*, *The Swing*, *The Return from Fishing*, and *Spain, 1898*. Many of these pictures which were painted along the seacoast of Spain resemble the work of his contemporary, Sorolla, rather than that of the French painters who earlier influenced Barrau. The artist often exhibited at Madrid; in 1904 he sent *Portrait of a Lady* and *The Cork Workers of the Ampurdán*, in 1906 *Mending the Nets* and *Children Bathing*. At this period he was living at Caldetas, on the seacoast not far from Barcelona. In 1912 he again exhibited at Madrid, *Mass for the Emigrants*, *Return from Fishing*, and *Between the Rocks*. In 1916 his exhibition at Barcelona contained many canvases painted during a visit to the Island of Ibiza. In 1920 he exhibited at Buenos Aires and his New York exhibition was held three years later. Among the subjects were

many beach scenes such as *Under the Umbrella* and *The Sandal*. The artist's contribution to the International Exposition at Barcelona, 1929–30 was *Sunday in May*. "His scenes of life chosen principally from the life of the working people, have given us those large canvases typical of Barrau, in which appear the characteristic aspects of middle-class life. In the modest interiors of the homes of the fisher-people, there can be seen in the half-light the luminous opening of a flower-covered doorway; a group of sewing women are on the balcony; the light of evening is diffused in the corners of a little white room, modest and orderly . . . Such is the art of Barrau, an art attached to tangible reality, to the commonplace vision of life, to the representative anecdote . . . " (1).



A32

LAUREANO BARRAU
PABLO BOSCH Y BARRAU

A32

His eyes and eyebrows are dark, his hair, beard, and mustache, white. Clad in a gray suit, white waistcoat and tie he wears in his buttonhole a white flower. The brown and blue wicker chair in which he is seated is placed against a background of green foliage, red flowers, and pink hydrangea.

Oil on canvas. Height 92 cm.—Width 69 cm. Signed at left: *L Barrau 1910.* Presented to The Hispanic Society of America by Pablo Bosch y Barrau. Exhibited at the *Exposición Nacional de Pintura, Escultura y Arquitectura,* Madrid, 1910.

NOTES

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# XXIV

# RAMON CASAS Y CARBO

## XXIV

Ramón Casas y Carbó was born at Barcelona on January 6th, 1866. He went to Paris, where he studied art with Carolus-Duran. In the Paris *Salon* of 1883 Casas exhibited a portrait of himself which is now in the Plandiura Collection, Barcelona. His friend Santiago Rusiñol describes their life at Paris in his book *Desde el molino* published in 1894, which contains illustrations by Casas. Utrillo and Casas published a Catalan art periodical, *Pèl & ploma*, from 1899 to 1904. One of the early works of the artist was his *Vile Garrote* which is now in the *Museo de Arte Moderno*, Madrid. In 1900 he exhibited at Barcelona such paintings as the *Ball at the Moulin de la Galette*. At the Madrid Exhibition of 1904 he showed three portraits and a dramatic presentation known as *Barcelona 1902*, and in the same year he exhibited at Barcelona together with the sculptor Miguel Blay. Other early works are the *Procession of the Corpus in Santa María del Mar* now at Barcelona, and the *Procession of the Buena Muerte*. An exhibition of his works held in 1909 at Barcelona included many portrait sketches presented to the city by the artist. In 1915 he exhibited at Barcelona with Santiago Rusiñol and the sculptor Clarassó. His portrait of María Barrientos was among the most interesting shown. In 1916 he exhibited again at Barcelona. Casas received gold medals at Munich, Berlin, and Madrid and is a chevalier of the Legion of Honour. He was elected a corresponding member of The Hispanic Society of America on January 13th, 1919. He is perhaps best known for his portrait sketches, of which he has done a large number. The most interesting include those of Sorolla, Zuloaga, Sert, Foulché-Delbosc and Clará. His paintings of Spanish women in mantillas and with roses in their hair have

been illustrated in many periodicals. The artist lived in the ex-Monastery of *San Benito de Bages* in Cataluña. Casas died at Barcelona on March 1st, 1932. Temple writes: "A master of design, in which originality of treatment is invariably marked, he is a master, too, of facial expression; and his portraits, both male and female, are possessed of an attraction distinctly their own. He rarely leaves his sitter without imparting on to his canvas a peculiar dignity, which has its origin in his own insight, and is, at the same time, a faultless resemblance" (1).

A2035

RAMON CASAS Y CARBO
THE BEGGAR WOMAN

## THE BEGGAR WOMAN

A2035

An old woman with gray eyes and pink cheeks is clad in a pale blue skirt, dark green apron, shawl, and blouse. She has a red-brown kerchief knotted beneath her chin and her head-covering rises in a point. She wears gold earrings and a gold brooch. In her right hand is a brass plate and a reliquary tied with a red ribbon bow which she carries as she asks for alms from house to house. On her left arm is a yellow straw basket filled with the vegetables which she has received. She stands upon the pavement against a blue wall with brown base. At the right are dark brown shadows.

Oil on canvas. Height 170.3 cm.—Width 120.5 cm. Signed at right: *R. Casas*. Presented to The Hispanic Society of America on December 1st, 1928. Reproduced in *La Ilustración artística*. May 22nd, 1916. p. [329] (as *La Santera*).

## NOTES

(1) Temple, A. G. *Modern Spanish painting.* London, 1908. p. 66.

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# XXV

# PEDRO RIBERA

## XXV

Pedro Ribera was born on December 2nd, 1867 in Spain. He went to Paris to live and completed in that city such works as *The Race* and *Awaiting the Race* reproduced in *La Ilustración española y americana* in 1899 and the scenes of French street life which appeared in *Blanco y negro* during the same year and 1901. *A Dance in the Open Air in a Village of the Pyrenees* is one of his most interesting canvases. Of later date is *Enchanting Doubt* showing an Andalusian couple conversing beside a pond. His triptych which also represents Andalusian types was exhibited at Paris in 1907 and later acquired by the ex-King of Siam. The *Salon* at Paris contained in 1909 his painting called *Jealousy*. Other typical works are *A Seller of Pomegranates*, painted at Granada, and *Nights in Spain*, the latter shown in the *Salon* of 1911. Ribera traveled in South America and Mexico, but in 1912 he was at Paris still painting. Later he gave up art to become an engineer. He was elected a corresponding member of The Hispanic Society of America on January 21st, 1913. In 1915 he was in France.

A306

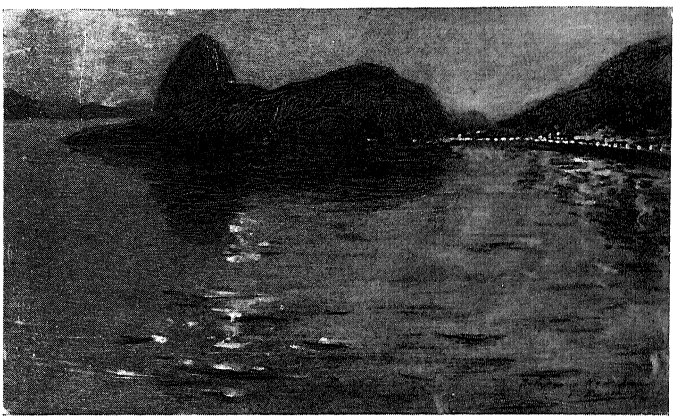
PEDRO RIBERA
CARMEN

## CARMEN

### A306

The sunlight falls through heavy green foliage upon a man and woman seated upon a green bench before a green table. He is clad in a brown suit, a shirt with white frills, and a broad-brimmed gray felt Andalusian hat. His hair and eyes are dark brown. She wears a thin white dress dotted in blue, and a *mantón* of yellow, green, pink, and red with long yellow fringe. Resting lightly on her golden-brown hair is a dark blue mantilla. Upon the white table cloth are placed a dish of prawns and one of olives, a white earthenware water jar, wine bottle and glasses, and a few white carnations.

Oil on canvas. Height 149.4 cm.—Width 190 cm. Signed at left: *P. Ribera.* Signed on the back: *P. Ribera 1909.* Exhibited at the Paris *Salon*, 1910. Reproduced in *La Ilustración española y americana.* July 15th, 1910. p. [21]; *The Sun* [New York]. September 29th, 1922; Starkweather, W. E. B. *A man and his museum.* In *The Mentor.* February 1926. v. 14, p. 33.



A172

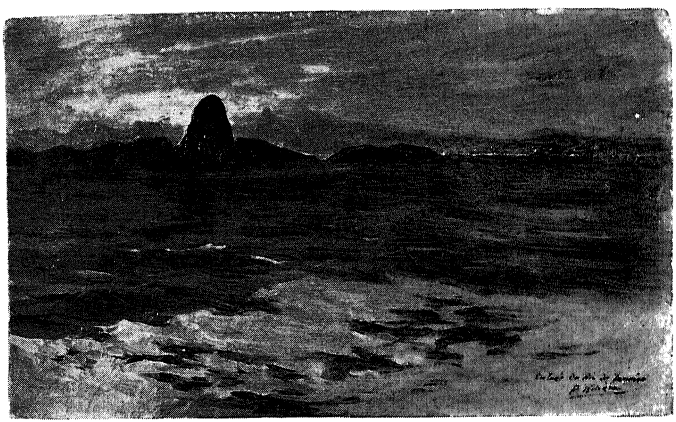
PEDRO RIBERA
BOTAFOGO, RIO DE JANEIRO

## BOTAFOGO
## RIO DE JANEIRO

A172

The yellow lights from the town of Botafogo are reflected in the blue waters of the bay. The hills are dark against a blue night sky.

Oil on wood. Height 14 1 cm.—Width 23.3 cm. Signed at right: *Botafogo-Rio de Janeiro P. Ribera.* Presented to The Hispanic Society of America on September 27th, 1921.



A275

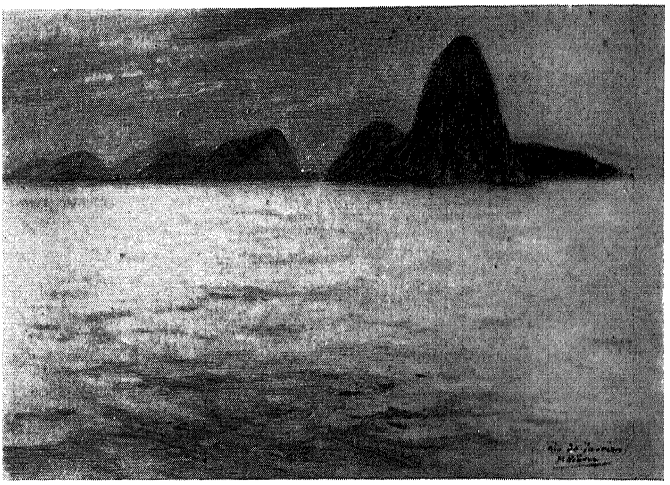
PEDRO DE RIBERA
ENTRANCE TO RIO DE JANEIRO

## ENTRANCE TO RIO DE JANEIRO

A275

The *Pão d'Assucar*, purple in the sunset, rises from the gray-green sea. Beyond are mauve hills and the lights of the town. Yellow and rose-coloured clouds float across a blue sky.

Oil on wood. Height 14 3 cm —Width 23.4 cm. Signed at right: *Entrée de Rio de Janeiro P. Ribera.* Presented to The Hispanic Society of America on August 31st, 1923.



A273

PEDRO DE RIBERA
RIO DE JANEIRO

## RIO DE JANEIRO

A273

The green waters of the harbour reflect the salmon light of sunset. The brown hills of the coast rise sharply against the sky.

Oil on wood. Height 14.2 cm —Width 23.2 cm. Signed at right: *Rio de Janeiro. P. Ribera.* Presented to The Hispanic Society of America on August 31st, 1923.

A270

PEDRO DE RIBERA
HACIENDA, SAN RAFAEL, MEXICO

## HACIENDA, SAN RAFAEL, MEXICO

A270

Cattle are being driven through a gray gateway by several horsemen and men on foot clad in red or white shirts and white trousers and large yellow straw sombreros. Beyond the walls and the gateway are green trees and in the foreground dark shadows lie on the yellow road. Blue hills rise at the right against a cloudy gray sky.

Oil on wood. Height 14.3 cm.—Width 23.4 cm. Signed at left: *P. Ribera.* At right: *Hacienda S^n Rafael Mexique 1905.* Presented to The Hispanic Society of America on August 31st, 1923.

A271

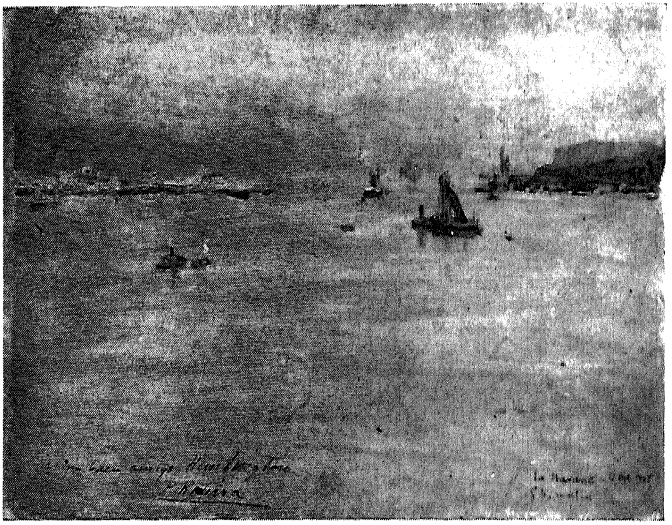
PEDRO DE RIBERA
MARKET DAY, SAN RAFAEL MEXICO

## MARKET DAY, SAN RAFAEL, MEXICO

A271

People are gathered beneath white and red awnings, and a pig wanders about in the foreground. The men are clad in white with yellow straw sombreros on their heads, and the women in pink, blue, or gray dresses. In the background are thatched huts and green trees against a blue sky.

Oil on wood. Height 14.3 cm —Width 23 5 cm Signed at right: *P. Ribera.* At left: *Jour de marché San Rafael (Mexique) 1905.* Presented to The Hispanic Society of America on August 31st, 1923.



A1970

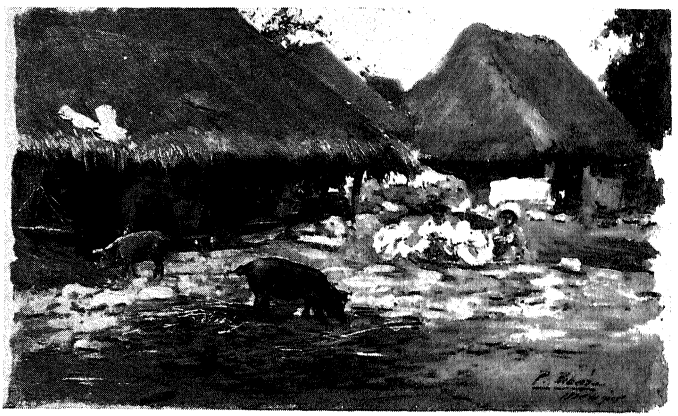
PEDRO DE RIBERA
HAVANA

## HAVANA

A1970

On the blue waters of the harbour are steamships and tugs. At the right the land rises, gray-green, from the water and at the left are white houses. The sky is blue with a gray morning mist along the horizon.

Oil on wood. Height 14.2 cm.—Width 23.4 cm. Signed at left: *à mi buen amigo Huntington P. Ribera.* At right: *La Havane. 17 Oct. 1905 5 h. matin.*



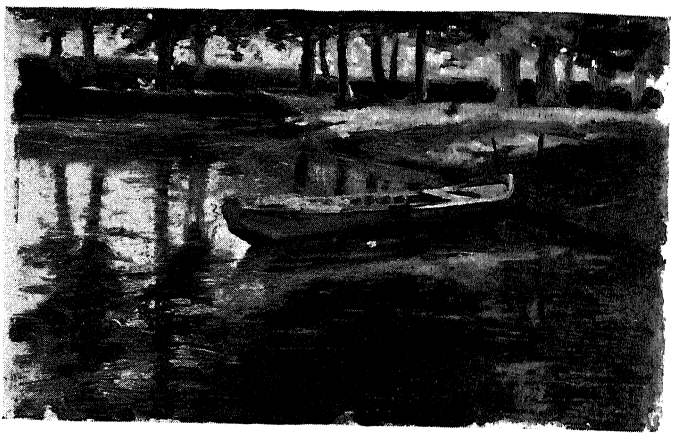
A269

PEDRO DE RIBERA
MEXICO

A269

A group of peons clad in large yellow straw sombreros and pink, blue, and white shirts and trousers are seated before some thatched-roofed huts. Two pigs wander about in the yard. The sky is gray.

Oil on wood. Height 14.2 cm.—Width 23.3 cm. Signed at right: *P. Ribera Mexigue.* Presented to The Hispanic Society of America on August 31st, 1923.



A272

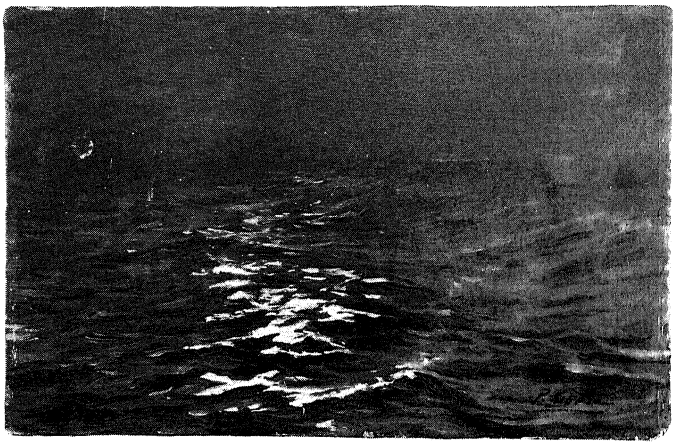
PEDRO DE RIBERA
POND, CHÂTEAU DE CAPY

## POND, CHÂTEAU DE CAPY

A272

A small gray boat is fastened to the green, sunlit bank of the pond. Green trees are reflected in the still gray waters.

Oil on wood. Height 14.2 cm.—Width 23.3 cm. Signed at right: *P. Ribera (Etang) Chateau de Capy.* Presented to The Hispanic Society of America on August 31st, 1923.



A274

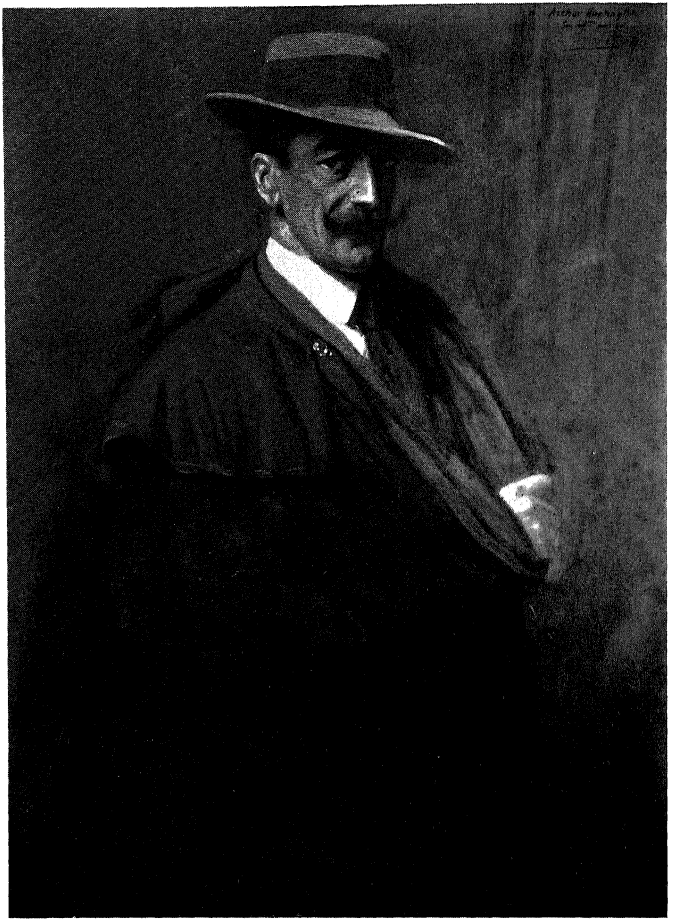
PEDRO DE RIBERA
SEASCAPE

## SEASCAPE

A274

Silvery blue moonlight falls upon the tossing waters of a gray-blue sea. On the gray horizon appear yellow lights, and the sky is the colour of the sea.

Oil on wood. Height 15 5 cm.—Width 24 cm. Signed at right: *P. Ribera.* Presented to The Hispanic Society of America on August 31st, 1923.



A33

PEDRO DE RIBERA
PORTRAIT OF THE ARTIST

## PORTRAIT OF THE ARTIST

A33

The artist has dark hair, eyes, and mustache. He wears a voluminous green cloak, a scarf of dark red, a white shirt and collar with a purple tie. His green hat has a band of a darker shade. The background is painted brown.

Oil on canvas. Height 115.5 cm.—Width 88.5 cm. Signed at upper right: *à Archer Huntington Su aff^mo amigo P. Ribera-1912.* On the back. *Perico Ribera. Pintor Español N. 2 x D^bre 1867.*

XXVI

CARLOS VAZQUEZ UBEDA

Carlos Vázquez Ubeda was born at Ciudad Real on December 31st, 1869. He studied at the *Escuela de Pintura, Escultura y Grabado*, Madrid, and later with Léon Bonnat at Paris. In 1892 he exhibited two pictures at Madrid and received the bronze medal. His works were very favourably received in Paris where he lived for many years and was awarded numerous medals. Among the paintings exhibited at Madrid in 1901 were two landscapes, *Torre de los Picos, Granada* and *Patio of Lindaraja, Alhambra*, and in the exhibition of 1904 he showed scenes of the Swiss mountains. He soon turned from landscape to the portrayal of peasant types, notably those in the Valley of Ansó, where the picturesque costumes of earlier days are still worn. The Salamancan *charras* and *charros* are seen in *Going to the Fair*, *The Cradle*, *The Wedding Present*, and *No Flower Without a Thorn*. *The Wedding Present* is now in the *Museo del Arte Moderno*, Madrid, and another very characteristic work, *The Wounded Toreador* is in the *Museo Provincial de Bellas Artes*, Zaragoza. His painting *Catalan Rural Police* was awarded a silver medal and acquired for the Luxembourg, Paris, in 1907. Vázquez was elected a corresponding member of The Hispanic Society of America on February 10th, 1914. He was the recipient of many honours, among them that of the Red Eagle of Germany and the Commandership in the Order of Alfonso the Twelfth. His versatile talent led him to work as an illustrator and poster artist, and many reproductions of his work may be seen in colour in *Blanco y negro* and other periodicals. Among the thirty-three works exhibited in 1928 at the *Museo de Arte Moderno*, Madrid, were the portrait of Don Severiano Martínez Anido, *The Cradle*,

and *Christ of the Piedad.* He occasionally painted portraits, and his *Raquel Meller in "El Relicario"* was shown at Barcelona in the International Exposition, 1929–30. Of the artist Ciervo writes: "He has become known as a great costume painter who offers regional subjects with beautiful decorative atmosphere, keeping his tonalities well related even in the difficult medium of portraits, especially feminine portraits, among which he includes ladies of the world, artists, and courtesans" (1).

A307

CARLOS VAZQUEZ UBEDA
THE HONEYMOON

## THE HONEYMOON

A307

Two peasants of Ansó are seen in gala costume. The woman wears a green baize dress, black satin oversleeves and yoke, and a white underdress of linen with puffed sleeves and high collar. A red kerchief binds her brown hair and gold earrings, chain, and breastpin form her adornments. Pinned to her dress is a pink and white scapular. The young man carries a black hat in his hand and wears a red and blue kerchief bound about his dark hair. His shirt is white; his jacket and trousers are of dark material; his vest is of figured pink and black cloth; his stockings are black, and his *alpargatas*, brown with black laces. A broad sash of purple binds his waist. His large brown cloak has silver ornaments. The couple stand before a dressing table of brown wood upon which is a pink cabbage rose in a blue and white pitcher. Against the floral wallpaper are hung mirrors in gilt frames. The baseboard is painted blue, red, and gray, and the floor is brown.

Canvas scratched. Oil on canvas. Height 183 cm.—Width 183.3 cm. Signed at left: —*Carlos Vàzqvez*— —*Ansó 1911*. Presented to The Hispanic Society of America in 1913. Exhibited at the *Exposición Nacional de Pintura, Escultura, y Arquitectura*, Madrid, 1912. Reproduced in *Enciclopedia universal ilustrada europeo-americana*. Bilbao, Madrid, Barcelona [c1929]. v. 67, p. 386; Madrid. Exposición nacional, 1912. *Catálogo oficial de la exposición nacional de pintura, escultura y arquitectura de 1912*. Madrid, 1912. p. [103]; Madrid.— *Exposición nacional de bellas artes*. In *La Ilustración española y americana*. May 22nd, 1912. p. [305]; Palencia, Isabel de. *The regional costumes of Spain*. Madrid [1926]. plate 69.

A42

CARLOS VAZQUEZ UBEDA
PORTRAIT OF THE ARTIST

## PORTRAIT OF THE ARTIST

A42

The artist is clad in a painter's tan smock, a white shirt and collar, and a black tie. He has black hair and dark brown eyes and his black mustache and beard are slightly tinged with gray. In his right hand he holds a palette and brushes. The background is dark red and brown.

Oil on canvas. Height 84 cm.—Width 75 cm. Signed at upper right: —*Carlos Vazquez—1913.* Presented to The Hispanic Society of America in 1914.

## NOTES

(1) Ciervo, Joaquín. *Carlos Vázquez Ubeda.* [Barcelona, ℗1932] (Los grandes artistas contemporáneos) p 108, *tr.*

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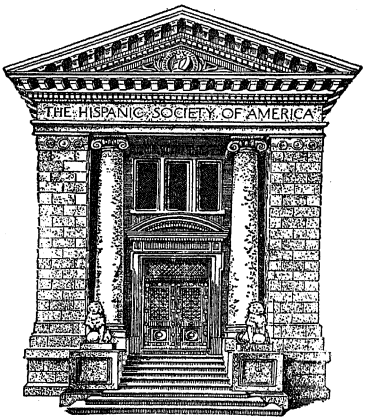
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